REPORT RESUMES

ED 015 901 24 TE 000 201

OPINION IN WRITING AND SPEAKING. THE AUDIENCE. RHETORIC CURRICULUM V, TEACHER AND STUDENT VERSIONS.

BY- KITZHABER, ALBERT R.
OREGON UNIV., EUGENE

REPORT NUMBER CRP-H-149-68
REPORT NUMBER BR-5-0366-68
CONTRACT OEC-5-10-319
EDRS PRICE MF-$0.50 HC-$3.44 84P.

DESCRIPTORS- *COMPOSITION (LITERARY), *CURRICULUM GUIDES, *ENGLISH CURRICULUM, *ENGLISH INSTRUCTION, *RHETORIC, CURRICULUM RESEARCH, GRADE 11, INSTRUCTIONAL MATERIALS, LOGIC, OPINIONS, SECONDARY EDUCATION, SPEAKING, STUDY GUIDES, TEACHING GUIDES, WRITING, OREGON CURRICULUM STUDY CENTER, EUGENE, PROJECT ENGLISH,

GREATER PRECISION IN THINKING AND IN PERSUADING THROUGH ARGUMENTATION ARE THE CONCERNS OF THESE TWO 11TH-GRADE UNITS. THE FIRST, "OPINION IN WRITING AND SPEAKING," ATTEMPTS TO GUIDE THE STUDENT TO A DEFINED OPINION OR THESIS AS A FIRST STEP TOWARDS EFFECTIVE, RATIONAL, SUSTAINED EXPRESSION. THIS UNIT CONTAINS FOUR LESSONS--(1) ARRIVING AT AN OPINION, (2) SEPARATING OPINION FROM FACT, (3) SEPARATING OPINION FROM ASSERTION, AND (4) WRITING HONESTLY. BY CONFRONTING THE STUDENT WITH LITERARY EXAMPLES AND SPECIFIC SITUATIONS CLOSE TO HIS OWN EXPERIENCE, THE SECOND UNIT, "THE AUDIENCE," GUIDES THE STUDENT TO AN AWARENESS OF AN AUDIENCE AND THE NECESSITY OF TAKING IT INTO ACCOUNT IN THE RHETORICAL PROCESS. LESSONS IN THIS UNIT LEAD THE STUDENT TO CONSIDER THE KNOWLEDGE AND INTERESTS OF THE SPECIFIC AUDIENCE HE IS ADDRESSING. THE STUDENT VERSION OF THESE UNITS CONTAINS INTRODUCTIONS, DISCUSSION QUESTIONS, EXERCISES, AND WRITING AND SPEAKING ASSIGNMENTS. THE TEACHER VERSION PROVIDES RATIONALES AND TEACHING GUIDANCE FOR THE MATERIALS. A TEST DESIGNED TO ACCOMPANY THE UNIT, "THE AUDIENCE," IS APPENDED. SEE ALSO ED 010 129 THROUGH ED 010 160, ED 010 803 THROUGH ED 010 832, TE 000 195 THROUGH TE 000 220, AND TE 000 227 THROUGH TE 000 249. (DL)

ED015901

TE000 201

OREGON CURRICULUM STUDY CENTER

OPINION IN WRITING AND SPEAKING

THE AUDIENCE

Rhetoric Curriculum V
Teacher Version

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

OREGON CURRICULUM STUDY CENTER

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

OPINION IN WRITING AND SPEAKING

THE AUDIENCE

Rhetoric Curriculum V
Teacher Version

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY Albert R. Kitzhaber
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

OPINION IN WRITING AND SPEAKING

> We are, of course, not using persuasion as just another in a list of types of writing like description, narration, and exposition. Rather, as did Aristotle, almost as a synonym for the entire rhetorical process, the art of communicating effectively, but with special attention to the demands of argumentation.
>
> (Teacher's Introduction
> to the Eleventh Grade
> Curriculum)

The Student and the Spiral

Even though we use the term persuasion in its broadest sense this year, the eleventh grade work with rhetoric will be the most confining that the student has yet encountered. He will have to evaluate problems objectively; he must learn to reckon with his audience, and to discern and use valid methods of proof. These goals, however, are designed not to confine, but to direct--though for some weeks the student may feel more strait-jacketed than guided.

Directing the student in previous years to find and develop ideas, using his own experience as point of departure, has aroused, we hope, the curiosity and innate venturesomeness of the student. The opening lessons of the eleventh grade curriculum attempt to catch, extend, and deepen the student's exploring and questioning at the same time that they begin to demand a new ordering of his observations and thoughts. What we hope to move toward in the eleventh grade is greater precision in thinking. Thus, the bulk of this year's work attempts to demonstrate to the student why precision is necessary, and how to achieve it. But at no time should precision be viewed as an end. Toward the conclusion of this year and through all of next, the student's new-found habits of precision, and his earlier habits of discovery and curiosity, ought to combine to produce what Alfred North Whitehead calls "active wisdom." As Whitehead describes our high school junior,

(For text, see "The Rhythmic Claims of Freedom and Discipline," from The Aims of Education, by Alfred North Whitehead, New York, Macmillan Co., 1929, pp. 57-58.)

The immediate aim of this first unit is to help the student arrive at an opinion or thesis, as the first step towards effective, rational, sustained expression. The work here is divided into four lessons: (1) arriving at an opinion; (2) separating opinion from fact; (3) separating opinion from assumption; and (4) writing honestly. We ask that before beginning to teach any of this material, you read lesson 4 which stresses that good writing is always honest expression. In a real sense, everything prior points toward this concept, as subsequent units will look back to it.

The Material and the Spiral

The test of the unit's effectiveness will be the student's rhetoric. For the student to arrive at a thesis, he must know or at least sense what a thesis is and what it is not. As the student who can develop a thesis writes and speaks, he will appreciate how a thesis can guide the selection and organization of his material. But equally significant, if less immediately perceptible, is the process--as the student works to develop a thesis, he must examine the, for him, unexamined; he must move from a subjective to an objective view of the world around him. In grade seven, he found his subject from his immediate experience; in grade eleven, he must go beyond to make the unknown a part of his ken. No one arrives at a thesis without a questioning mind.

Lesson 1.

Lesson 1 places the responsibility for arousing an interest in a subject on the student. It attempts to make the point that one who concerns himself only with his immediate sphere soon vegetates. But in order to avoid preaching, the lesson tries to show the student how to develop an interest, how to find the intellectual way into strange material. The models of Trembley and Heyerdahl alone may not convince. Using any additional illustrations and extending the exercises into full discussions may help. The idea is to show, by example, how to ask questions.

If the students actually write down their questions about "life in outer space" (p. 5), it may help them read more closely.

If your class is of average or low ability, the vocabulary in Shapeley will be a problem. Some suggestions:

- Work through the selection orally with the class. Much of the difficulty lies with words of Greek origin; once the students recognize the roots, they will probably be able to piece together the meanings.

- Divide the class; ask the better students to read Shapeley and the others, Dille. Compare notes in class discussion.

- If you feel one example will be sufficient, use only Dille.

- If Dille alone won't be sufficient, replace Shapeley with a selection of your own choosing.

On Dille: Because the selection is long, weaker students may wander aimlessly through it. You may want to suggest some specific ideas that they should look for as they read.

- - - -

A quotation from Paracelsus (found in a book by Erich Fromm) reads, "He who knows nothing, loves nothing. He who can do nothing understands nothing. He who understands nothing is worthless. But he who understands also loves, notices, sees.... The more knowledge is inherent in a thing, the greater the love.... Anyone who imagines that all fruits ripen at the same time as strawberries knows nothing about grapes."

Lesson 1 tries to make students intellectually curious about grapes.

Lessons 2 & 3

Rather than define thesis explicitly, lessons 2 and 3 attempt to say what it is not. Lesson 2 makes the distinction between a fact and a thesis; lesson 3, between an assumption and a thesis. (Actually, we work gradually into the term thesis. We begin with "opinion," move to "opinions that can be supported," to "organizing principle for your composition." About the only synonym we've missed is "sentence statement." Those students with math and science backgrounds will readily recognize the shortened version of "hypothesis," the educated guess.)

The rhetoric student should have little trouble seeing the difference between a factual statement and an opinion. He may have more difficulty recognizing that a whim or prejudice of his is insufficient foundation on which to build a persuasive composition. And that is the purpose of lesson 2: to demonstrate to the student that he must go outside of himself to write or speak persuasively. We begin by directing the student to support an opinion with facts (exercise 2). Later, in unit three, he will encounter valid methods of personal proof. But at the outset of this year of persuasion, to steer the student away from a totally subjective composition, lesson 2 tries to show the strong relationship between fact and thesis: the thesis is not a fact; facts can support a thesis.

Perhaps the greater weakness of the sentences that students try to use as theses is not that they are factual but that they are fatuous. Lesson 3 tries to avoid this weakness.

C. S. Lewis provides some theoretical discussion ground upon which to reconsider what assumptions are and to move forward to consider what people disagree about. Since Lewis wrote the selection for radio, reading it aloud may help to realize Lewis's rhetorical skill.

The testing method that students use when working with the grammar could be applied here: test your opinion statement to see if it is a thesis--could it provoke an argument? if no one would disagree with your statement, can you think of at least three original things to say about it? can you support it with any factual evidence?

Perhaps the student can see the concept in terms of direction: a fact is a narrower statement than a thesis; an assumption a more general one.

Lesson 4.

The lesson "Your Honest Opinion" was inspired by the section of Freedom and Discipline reprinted below. Particularly during a year which calls for persuasive composition, we all need to take extreme care to create a climate of openness--to avoid subtle teacher pressure, not to equate student objectivity with teacher viewpoint. The teachers who prepared this lesson realize from their own experience that subtle, often unconscious teacher pressure can arise from the nature of our assignments, that student dishonesty may actually be faulty teacher assignment. Too difficult, too unclear, too rushed--whatever the problem and whatever the cause, unwittingly, we put undue and unfair pressures on the student, pressures which propel him toward pretense. These criteria for assignments, reprinted from Freedom and Discipline, may help. We hope, too, that the fuller Commission statement explains clearly the rationale behind lesson 4.

> A good assignment evokes the best from the writer and gives the teacher the best chance to be helpful....
>
> A good assignment aids learning and requires a response that is the product of discovery....
>
> ...a good assignment furnishes data to start from....
>
> A good assignment may take the form of, or be construable into, a proposition....
>
> A good assignment limits either form or content or both.

> Wherever feasible, a good assignment will stipulate the audience to be addressed....
>
> Assignment should vary in kind....

Like life itself, all writing is concerned with truth. For despite all the difficulties about truth that students and teachers must share, English teachers must not make the mistake of thinking that true and false are meaningless terms for composition. They must, instead, make it always clear that in whatever other ways writing may be faulty, it must not be and need not be false. To pretend to care, to pretend to believe, to pretend to know, and to pretend to be are the most common violations of truth in student writing. To say as much is not to deny the difference between the real author and the voice of the speaker, or speakers, in any piece of writing, fiction or nonfiction. Nor is it to deny the natural and, in some ways, admirable desire of all men to present themselves as better than they are. It is not a denial of art or of the need for masks through which to speak. It is rather a recognition of the dangers of forcing people to write and then, by the threat of criticism, forcing them to say or feel or be what they are not. It is a recognition that to learn to write well one must care--care for the truth, care for the audience, care for one's own integrity.

Of course, teachers must know that much falseness in writing comes from self-deception, and no good teacher can avoid being Socratic to the extent of making his students aware that it is desirable, though difficult, to know themselves. At times English teachers may find it hard to draw the necessary line between teacher of composition and lay analyst, because it is sometimes hard to show why the tone of voice in a piece of writing is false without assuming to know something about the character of the writer. What is known, or thought to be known, may be what the writer did not know; simply as critic of the writing, the teacher must be able to describe the character of the voice of the paper, and thus let the writer decide whether that is either his own character or the character he wishes to assume.

Other forms of falseness are no less frequent than that of self-deception. It is hard, but essential, to teach young writers the difference between what they really know and what someone else may have said--to show them why they may say, "This is the best story of Hemingway we have read," or "This is Hemingway's last published story," but may not say, "This is Hemingway's finest story," unless they have read them all, or "This story brought to a close a chapter in American literary history," no matter how many stories they have read.

Finally, teachers can and must show why arguing for unexamined opinions is a form of pretension because the self-deception involved, whatever the opinions expressed, will make the essay false in feeling if not in fact.

If a teacher can convince his students that he expects the best, the truest account, explanation, or argument they can discover, and if he can inspire in his students the ambition, courage, and energy to stop being insensitive, unperceptive, and superficial, his good fortune will be to watch his young writers develop in power and grace. This is a tall order, but its size is proportionate to the one acceptable goal, that of teaching students above all to be honest in their writing. How teachers induce these necessary attitudes is harder to say. Their own rhetoric must, of course, be honest, and its honesty will depend on their caring, on their being as true to their own experience as they can be, on their rejection of the temptations to be phony, cynical, or trivial. It will also depend on their wisdom and skill--how much they know, how much they themselves write.

In summary, the year's work in rhetoric begins with this unit which we hope will encourage the student to examine a subject honestly and precisely and come to a reasonable conclusion about it. We strive, first of all, for truthfulness, but recognize, in looking ahead to the remainder of the rhetoric curriculum, that "active wisdom" may be concerned with issues in which there exists no clear-cut division between truth and falseness, and in which questions of awareness of audience and modes of proof play an increasingly important role.

OREGON CURRICULUM STUDY CENTER

THE AUDIENCE

Rhetoric Curriculum V

Teacher Version

THE AUDIENCE

"Let a man look for himself and tell truly what he sees," Goerge Henry Lewes once wrote. "We will listen to that. We must listen to it, for its very authenticity has a subtle power of compulsion." This is the first principle of effective writing and speaking--the beginning precept for the student, that cannot be discounted at any stage of his learning. But this advice, and Sir Philip Sidney's often quoted "Look in thy heart and write," sound as they are, do not encompass the whole problem of effective expression. Unfortunately, holding an honest and informed opinion, even holding it passionately, does not guarantee the ability to set it forth so compellingly that it must be understood and accepted. For the reader-listener holds opinions too, attaches his own meaning to words, and brings to any discourse his own set of assumptions, limitations, and responses to language.

At some point in his preparation the speaker-writer must give thought to his audience if he is moved by any real desire to convey his ideas to other minds. Even if a writer thinks he is concerned only with honest expression--when he writes in his private journal or records ideas in his notebook--he can scarcely escape the sense of a reader over his shoulder. This unshakable feeling prompted Mark Twain to restrict the publication of his autobiography until some years after his death so that in writing it he could avoid all thought of the possible reaction of readers he might later have to face. Even so, whether he was actually able to banish all consideration of the reading audience is doubtful. The writer or speaker who wants his ideas to reach an audience can do greater justice to his subject if he takes into account the kind of readers and listeners he is addressing.

Lesson 1: What About the Audience?

The second unit of the curriculum for this year is intended to help the student arrive at an intelligent answer to the question: What difference does the audience make? The question is raised for him immediately, and since a general answer is neither possible nor profitable to explore, his attention is directed to specific situations, first in the hypothetical problem of advocating safety measures. In the example provided, recommending safety programs to different audiences, he should first see that the age and experience of the audience are important to consider, A third-grade group is meeting the hazards of crossing streets, obeying traffic signals (as pedestrians), possibly encountering emergencies in which calling for aid might be necessary, or finding a place of safety. They are not yet driving cars, and probably have little if any control over the location of first aid materials or hazards in the home, except for reminders that the careless disposition of balls and roller skates breeds accidents. Young adults, high school audiences, would be likely to need admonition about safe driving, traffic signals and signs for drivers as well as pedestrians, and might be interested in first aid and home hazards. Adult audiences could be reminded of all types of safety measures, but for them, emphasis should fall on safe driving, removing hazards, and providing for first aid. The age of the group affects the activities they take part in and therefore the points that are most important to them.

Example 1: This example, persuading the PTA to sponsor a trip to the legislature, introduces more complex problems of understanding the audience, since the student must consider which reasons are sound as well as which are suited to the audience. He should recognize first that reasons must be honest. The second argument, for example, would not be likely to impress parents much in any case, but if pleasure is the real reason the class wants to make a field trip, if it is the only reason, or even the strongest reason, then to offer any of the other arguments would be essentially dishonest. To pretend that the group was motivated by a desire for educational experiences would in that instance be to deal unfairly with the audience. The students should also see that if this is the only or the strongest reason, the plan should be abandoned; fun is not a sufficient reason for asking the PTA to finance a trip of this sort. There is nothing wrong with anticipating a pleasant time, but this reason should be incidental, and it would be wise to put the emphasis on better reasons. The last reason in the list is patently specious.

The class would doubtless expect the PTA group (parents) to be immediately interested in the cost of a proposed trip; demonstrating that the cost would not be exorbitant might be not only effective but necessary. Also the class should see that parents are interested in educational experiences for their children, even if they entail some expense, particularly if the young people recognize the value themselves and appreciate the possibilities for learning. Parents might also be receptive to the two next-to-last reasons; they would be likely to respect the opinion of the principal, and the success of other schools offers a precedent. The argument that the class helped with the PTA carnival might be effective, but only if it were tactfully presented; otherwise it might lead the audience to question the motives of the class in their assistance. Claiming a return favor is not very sound.

If the student were persuading the class that a trip to the state legislature would be valuable, he might use slightly different arguments. Cost would probably be important, and less emphasis would probably fall on the views of the principal, the preparation to be made, and the possibilities for writing up the experience afterwards. The fun argument might be more effective with this audience, but again it should not be the only reason. The class, who are not putting up the money, are likely to be more concerned with the value of the experience itself.

Example 2: In this example, preparing a feature article about the school for the paper, the student is deciding what features of the school would be interesting to the general audience who would read the local paper. In the list of items suggested, the student selections may vary, but probably most of the group would decide to omit the material about the distribution of grades (the audience already knows it) and the references to student objections to the cafeteria food and to school regulations (these are not representative of the general opinion of students, and are not pertinent to the main program of the school). Some students may recommend leaving out the mention of the prom and the senior activities also.

The selection of material would be somewhat different for a letter to a friend in another city. A teenage friend would be less interested in the experimental programs of the school and in honor societies, but probably would want to know about activities, rules, perhaps courses, and school events. The list provided might need additional items for this purpose--items about the student body, the teachers, the kind of assignments, and after-school activities.

Example 3: In this example, replying to a letter to the editor condemning conduct at a game, the student must consider the attitudes of the audience for whom he writes. In the hypothetical situation he must be reminded again that he must first decide what position or positions he could honestly support; only then is he ready to approach the audience. Few students are likely to choose the first possibility, and they should see without too much difficulty that the second would be almost impossible to support. Defending the fight on any grounds would be questionable; both the second and the third positions would be hard to defend, and would not be likely to receive a sympathetic response from a mature audience. Either 4 or 5 could be supported, though 4 would be easier; it frankly admits the fault of the students and offers a reasonable solution. For an audience that included both school patrons and townspeople not connected with the school, the segment of the audience most necessary to consider would be the antagonistic group, and the student should recognize the importance of considering their attitudes and how far the objections are justified.

What do we need to consider about an audience? The student is now ready to generalize about audience analysis. First, he is given a series of three selections to lead him into the generalizations. All three authors are making assumptions about the audience. De Quincey takes for granted that they are familiar with Macbeth; Cousteau is assuming that most people are familiar with fishing and fish stories, and also that they are potentially interested in superstitions. Atkinson writes for an audience that works by day and is probably sorry for the men on night shifts.

QUESTIONS TO DISCUSS

1. All the writers seem to expect the audience to be more or less acquainted with the subject, though Atkinson assumes they are not familiar with the specific attitudes of night workers.

2. None of the three would be writing if he did not believe the audience might be interested in hearing more. Cousteau is prepared to discuss

the habits of the octopus, which are probably outside the usual experience of the reader, and all three authors are prepared to present new ideas.

3. Atkinson more than the other two seems to expect the audience to disagree, at least initially, but he clearly hopes to reverse the judgment of the reader.

From these examples and the preceding exercises, the class should be able to arrive at some generalizations. If they look closely at the suggested list of points to consider about an audience, they should see that the three words which provide the best summaries are

knowledge interests attitudes

(All the other points affect these three but do not form such workable categories).

ASSIGNMENT FOR WRITING AND SPEAKING

The student is given a choice of three assignments, based on the discussions they have already held. The first asks them to write the letter to the paper in response to criticism of the conduct of students at a game. Students who select this assignment should be reminded again that they must decide upon an honest answer that does not impose upon the audience; their purpose is to defend this position honestly as well as tactfully. They will need to consider the attitudes of a general adult audience not well acquainted with the school program. Students writing this assignment should be able to tell the class why they used the approach they decided upon.

Students who choose the second assignment--the interview--can work in pairs. They should consider the interests of the general audience in selecting the material for the interview. They should plan together, but the interview should not be too fully rehearsed or there is a danger of becoming stilted in the final presentation. They may be referred to the section on interviews in the Speech Manual for further assistance.

The third assignment may be oral or written. It is intended for a ninth grade audience, whose interests and knowledge will be different from those of their own group. For all assignments the students should think about the prospective audience and decide what materials will best reach them for the specific purpose.

In evaluating the papers, interviews, or speeches, the class should think of them as final rehearsals for presentation to the intended audience; the discussion should be focused on how well the approach and the materials are suited to the audience for which they are intended. This is important, because an audience cannot make any response but its own. It is never successful to ask an audience to imagine it is a different group and respond as that group would. Honesty should again be a necessary criterion in the evaluations.

Lesson 2: What the Audience Knows

This lesson deals specifically with the problem of gauging the knowledge of the audience and adjusting the discourse to it. First the student is asked to reflect about how to determine the knowledge his audience is likely to have already--what guides he might find. The first section suggests that age, education level, and experience affect the knowledge of any given subject. The examples are two brief excerpts from textbooks about the Constitution--one intended for young children, the other for high school or college students. The subject matter is essentially the same, but the student should observe the difference in selection of detail and treatment of the material.

QUESTIONS TO DISCUSS

1, 2, 3. Richard Morris's selection (the first) is for very young readers. The class should be able to tell from the simplicity of the material and the language, and from the general statements, that the author is restricting himself to words children would know. The use of "three weary days," for example, would describe stagecoach travel appropriately for children; such a phrase would talk down to older readers. The sentence structure is too simple for adult reading; most of the sentences are short and relatively simple in structure. The selection by Kelly and Harbison is obviously intended for older readers. It requires more background knowledge of the government and the country, and assumes some understanding of the political philosophy. Both selections deal with the enduring usefulness of the Constitution in a changed world, but the first selection stays close to the adaptability of the Constitution; the second does more with the reasons why the document has been able to endure--the evolutionary process of the Constitution and the modifications of meaning within the "general soundness of the frame of government provided." It also describes more precisely the changes in the country, not only in extent and population, but in the shift from agrarian to urban industrial society. Morris did not expect his readers to understand the political philosophy underlying the Constitution, the agrarian character of the country or the differences between 18th and 20th century thought. He did not deal with changes in the Constitution.

Structure and Vocabulary

4. The vocabulary in the second selection is more sophisticated than that of the first. Words like conceived, agrarian (possibly even republic), urban, industrial, nominally, evolve, adaptation would be too difficult for young readers, who could comprehend the simpler language of the first selection.

5. The two sentences quoted from the selection make the same point, but Sentence A is much simplified. It is composed of a simple NP + VP and two phrases. The second sentence is not only longer, it uses more complicated constructions--the participle bearing, the relative clause,

and a more complex relationship of word and idea, as in "made possible the adaptation," where the noun and the complement are almost verb forms--"made possible" is very like a modal in its function. The greatest difference, which advanced students may be able to observe, is that Sentence A is a simplified generalization only slightly qualified; sentence B deals with a dual concept of continuity and change in the Constitution. Morris (Sentence A) does not mean that the Constitution is unchanged in every particular; he simply means it has not been scrapped and rewritten. The selections are not really contradictory.

6. The differences are of course necessary. The qualifications and precise interpretations needed for explaining the function of the Constitution to older readers would be confusing to children; the dual concept of adaptation and preservation would be beyond their grasp.

7. Both selections are truthful; they differ because the abilities of the readers to comprehend fine distinctions differ.

SHORT ASSIGNMENT FOR SPEAKING AND WRITING

This brief assignment is intended to demonstrate the point of the examples by letting the student examine his own responses to a literary selection as compared with the responses a different reader might have. Explaining a story to his parents or to younger people should make him aware that his response may not be theirs. He may have to simplify for children, delete some fine points that require more knowledge than the child has; for his parents he may need to enlarge upon his views. Even if he uses the class as his audience, he cannot assume that the response of other members of the group will be exactly his. Again, if he chooses an audience different from the class, he should present his talk as a final rehearsal. Tape recording this assignment can be effective. After the brief talks have been presented and discussed, the student is directed to explain the same selection in written form for one of the other audiences. This procedure should give him a basis for comparison of the needs of audiences, and he should be able to identify the changes he has made in adapting the material.

Special Knowledge in the Audience

Writing or speaking for audiences with special knowledge is a somewhat different problem. If the student undertook to explain double-base transformations to the class, he could presuppose a good deal of technical knowledge of the new grammar. If he were explaining it to parents he would be taking them into uncharted territory, and would immediately need to pause and fill in the phrase-structure background. The difference is not educational level, age, or intelligence; it is entirely a matter of special knowledge.

The three short selections that follow are intended for audiences with varying degrees of technical knowledge.

1. The authors of the third and fourth passages write for the most general audience (though the author of the first to some degree writes for general readers); the author of the second passage writes for the most specialized audience.

2. The reader of the second passage will require the most technical knowledge of the subject; it is addressed to readers who know about vortex amplifiers, jet-on-jet type devices, and the mysteries of digital and analog applications, cascading and cascoding. The author of the fourth passage probably writes for the least specialized group--he announces at once that everybody knows about the vorticity of bathtub water.

3. Doubleday in the first selection defines boiler-plate and type-high, which are somewhat archaic forms of printing plates unfamiliar to many present-day readers, but he assumes some knowledge of printing presses and does not define terms like *stereotyping*, *flat-bed presses*, or *ready-print*, which could probably be understood from the context. Golding more or less defines "English accent" and "American accent," but only casually; the reader actually knows what he means. The authors in selections 2 and 4 do not define terms--the advertisement because the author addresses only the audience with special knowledge, and Doubleday in 4 because he considers his subject within the area of general knowledge.

4. Golding is not merely writing for "Anthony"; he seems to be addressing himself to British subjects who might intend to travel in the United States, but actually he is informing and entertaining a general British-American audience interested in the amusing differences between the two cultures and peoples. The fact that the article appeared in *Holiday* suggests an audience interested in travel.

EXERCISE: Defining Terms

A brief review of the principles to date is included for the student. This summing-up includes:

A. To convey an idea effectively, a writer-speaker should consider how much the audience is likely to know about the subject and what they will be able to comprehend.

B. In order to predict how much the audience will know, he should consider:
    the age of the group
    their level of education
    the kind of group (whether they have special knowledge)

C. The student should ocnsider how these matters affect:
    the choice of material
    the terms used (i.e. which ones need defining?)
    the vocabulary and sentence structure to be used.

The General Audience

The problem of the general audience is easier for the speaker than for the writer because he knows, or can find out, something about the group he is to address. The occasion gives him some clues to the interests of the people likely to attend, and when he is invited to speak he is usually given some information about the audience and the purpose of the occasion. The writer does not have this assistance, and his potential audience may take in a much wider, more diversified group. Nevertheless, the writer has in mind some kind of readers--he knows whether he is aiming his discourse at children or adults; at experts or laymen; at educated or uneducated people. If the student considers the readers of different magazines he can begin to understand the principle; he should recognize that the people who read Scientific American have some interest in science and knowledge about it; the purchasers of Photoplay and True Story are not quite the same group as the purchasers of Saturday Review. Even for the general audience he needs to take into account how much knowledge of his subject he can assume in the audience, how much must be supplied. In the general audience, including people of all ages and education, he may often have to hold the attention of all.

The occasion in speaking can give him some help, for the expectations of the audience differ with the circumstances. The commencement audience expects to hear about the future of the graduates and hopes for some originality in the statements of inspiration and optimism about what the future holds; they have probably heard the conventional banalities and hope for fresh insights. Dedication ceremonies, too, can suggest possibilities to a speaker--a new hospital or city hall calls for some attention to the function of the new building, its purpose and the achievement that made its construction possible. As an example of the occasional address, the Speech Manual includes the speech of John Glenn before the Congress on the occasion of honoring the astronauts after their space flight.

The Writer and the Knowledge of the Audience

The writer, working without the help of a specific occasion, must still judge the probable extent of the readers' knowledge. His audience may not be more diversified than that of some speakers, but he cannot be sure exactly who will compose it. Moreover, he has the disadvantage of not confronting his audience. He cannot observe the responses of the reader and adjust his discourse when he sees that the reader is not following him. This disadvantage is partially balanced by the fact that the reader can go over a difficult passage again, as the listener cannot, but in putting down his ideas the writer can only imagine the responses of the reader. Nor can he make use of the interaction of members of the audience as the speaker can, for listeners affect each other's responses. Each reader reads alone, and his response is individual. The relationship of the reader and writer is therefore in one sense more direct than that of speaker and listener, but in another sense it is less direct; it is correspondingly more difficult to supply the necessary information without laboring the familiar and to build on the known to offer fresh and stimulating ideas.

The model presented in George Orwell's "Shooting an Elephant" should give the student some guidance for this problem. Orwell's purpose required him to include enough information about India and the situation of the British official to provide a context for the point he wanted to make and the attitudes he wanted to convey to the reader. For readers unfamiliar with daily life in Burma, Orwell evidently felt the need to fill in background.

The questions that follow the essay are concentrated on the problem of the reader's knowledge. The essay can be read on several levels, and is capable of various interpretations. It can be read simply as an account of a personal experience with overtones of the author's emotional responses to the event. It can be interpreted as a comment on the "real nature of imperialism," the "hollowness, the futility of the white man's dominion in the East." It is even possible to see the elephant as a symbol for the crumbling British empire inevitably doomed to pass (with whatever agonizing death-struggle), but not entirely unlamented. Orwell suggests the seriousness of destroying a working elephant, or a "huge and costly piece of machinery." Whatever the interpretation, the problem of giving the audience the information necessary for understanding the point is the same.

In order to follow Orwell's ideas the reader must recognize India as a part of the British Empire, administered by British officials with arbitrary power over the native population; at the date of writing (1936) this was still true. He would also need to know something of the life of the people in India--the customs and degree of sophistication of the natives, and their poverty. Orwell assumes that the reader is familiar with the political system: the arbitrary power of the administrators and the dependence of the natives. He also assumes some knowledge of the country; he does not, for example, seem to expect the reader to be surprised that elephants should be common in the communities of Burma. The knowledge he does not assume chiefly concerns the relation between the officials and the natives. He explains the hate of the Burmese for their British adminstrators, a resentment so fused with deference to the "Sahib" and reliance on his competence that it could be expressed only in petty defiance. He also explains the conflicting feelings of the officials who are, like all tyrants, victims of their image--the instinctive rage of the white man at the native troublemaker, and the secret contempt of a representative of the Empire for the job he holds and for the principles underlying it. (This is not the impression earlier readers gained from Kipling.) Orwell also needs to fill in details of the behavior of elephants, since the fact is significant that the berserk beast is a tame elephant suffering an attack of "_must_," not a wild invader. He supplies the necessary information in two ways. First, he incorporates it into descriptive detail, as in the account of the prisoners at the beginning of the essay, and the descriptions of the elephant, the actions of the people, and the long death-agony of the beast. Second, he interpolates "editorial" comment by describing his own responses to what is happening, as when he knows that he should not kill the elephant but recognizes that the expectation of the crowd is forcing him into action. He inserts a direct comment on the ironic position of white tyrant victimized into puppet of the very people he commands, but he connects it so closely with the event that it seems part of the action. In the first two paragraphs of the essay, he effectively creates the expectations he later satisfies: his conflicting feelings about the Empire, the "dirty work" theme, the passing of an Empire "a great deal better" than the younger empires that would supplant it. His point of view is always clear, and the management of the information is effective, because the needed facts are given without disturbing the flow of the main idea.

ASSIGNMENT FOR SPEAKING AND WRITING

This assignment is intended to give the student a practical experience with the problem of informing the audience, presenting new information that builds on the known. Three choices are offered. The first possiblity is a speech for a particular occasion. Students who select this assignment may turn to the section on speeches for special occasions in the Speech Manual for suggestions and assistance. The special occasion may be any event--real or imagined; but if a real occasion can be selected, it gives the speaker a decided advantage. Almost every day in the calendar is some sort of anniversary and can be used as the basis for a speech. If this assignment falls before Columbus Day, Thanksgiving, or Christmas, these occasions are always possible to use. School events may provide a subject, too.

The second possibility is an oral reading of a poem with comment. The poem may be familiar or unfamiliar to the class; the purpose is genuinely to inform the group by presenting new information about the poem or the poet, or personal insights into the meaning of the lines. The student will need to consider what the class already knows and what can be added.

The third possibility is a written assignment modelled on Orwell's essay; the student should develop an idea that some experience has illuminated for him. The problem will be to explain the circumstances with enough background to enable the readers to understand the point. Students may be encouraged to experiment with Orwell's method of weaving information into the essay as part of the thought and action.

Informing the Audience in Fiction

The need to inform the reader is not a problem confined to exposition. The writer of imaginative prose must also find ways of acquainting the reader with the context from which the story arises. The writer of drama, story, or even poetry must create a world in which the events take place, and the reader must be made at home in the world as quickly as possible; also he must understand events already in motion. The modern writer uses his time efficiently; dramatists, for example, have long since abandoned the creaky old device of bringing on the maid and the butler in the first scene to cue the audience in with wooden discussion of the family and the current trouble that is to form the plot. Without benefit of talkative servants, the modern narrator must still fix events in time and space, suggest the mood and tone of the story, and introduce the characters.

The student is directed to the stories and plays he has read in the literature units to see how writers have managed the exposition. Poe, in "The Masque of the Red Death," follows the older technique of directly supplying information, but he uses his first paragraphs effectively and moves quickly into the events. The first few sentences fix the time and place, and by the end of the second paragraph the reader has all the information he needs and is aware of the atmosphere of the story.

In "The Lottery," Shirley Jackson uses a different procedure; the reader does not collect all his information till the end of the story, though all the events are clear. He is asking why until the last lines. And yet, the author has all along supplied the cues that eventually explain why the events are happening. In the first paragraph the reader knows that June 27 is a significant day for the town, and that lotteries are common in other towns. In the next paragraph he discovers that stones are to figure in the events, and that all the village is involved. Gradually he learns that the family units are important, and that the lottery is a long tradition, by now to some extent mere ritual. The information is given gradually and indirectly, through dialogue and the action of the characters.

Salinger in "To Esmé--with Love and Squalor" does not open the story with background information, except for a clear indication that the bride-to-be in England is connected with an important matter about which the reader is doubtless going to hear. He moves into background information in the third paragraph, after he has established the expectation of a story with some lasting importance to the writer.

Besides giving information necessary for following the plot of a story, the author must indicate to the reader what kind of world he has entered. As quickly as possible the reader should know whether he is embarked on a romantic fantasy, a horror tale, a parable, a sunshiny domestic comedy, a tragedy, a realistic story of some sort. In "The Chaser," for example, the reader knows at once that the story is fantasy, from the ambiguous setting in the apothecary shop. In Macbeth the first scene of the witches on the wild heath tells the audience that strange forces of evil are abroad before the persons of the play appear.

OPTIONAL WRITING ASSIGNMENT

If time permits, the student may work out an imaginative assignment in which he considers the ways of preparing the audience to understand a story or drama. The first suggestion is to write a story for children or for the student's own age group. The student who selects this assignment should decide how best to suggest the world of the story--fix it in time and space, introduce the characters, fill in the situation at the point where the story begins. He must decide whether to depend on dialogue, open with explanation as Poe did, open with action and fill in gradually; his choice will depend on the effect he wants to create. The second possibility is to convert a story into a play. If he does this, his problem becomes how to move the necessary exposition into the dialogue, and where to begin. He will need to create speeches that do not appear in the story; he may need to move some of the action into a different setting, and add scenes that are only suggested in the story. If some students select this assignment, the play may be read aloud, with members of the class reading the parts. The class should decide how well the exposition is handled in the new version.

Lesson 3: What Are Audiences Interested In?

Audiences are like everybody else; if they are bored they switch attention to something more interesting, even though they may sit politely and try to look attentive. An important problem for the student, therefore, is to gauge the interests of the audience as carefully as he gauges their knowledge. This lesson is intended to help the student find ways to anticipate the interests and attitudes of the audience. A starting place--but not a stopping place--is the student's own interest; if a subject bores him he is not likely to captivate readers or listeners with his discussion. His own interest is a useful guide, but he will also need to consider what will appeal to the audience.

The age of the listeners and readers naturally affects their interests. Children's interests focus on school affairs, physical activity, games and entertainment; adults are absorbed in work, in family life, in recreation that falls into a more compact and organized pattern than children's play. Older people have still different interests. Age is not the only reason for different interests, nor is educational level, though education does account for many interests. The kind of work people do, the locality in which they live, the sports and hobbies they like, their talents, as for art, music, dance, or drama, the extent of their travels and reading all affect the interests they develop.

In modern life a whole field of research has developed for the probing of interests and attitudes in the general public. Motivational research examines even such matters as the colors most people prefer in the gadgets they frequently use (this research determines the color of the small household items on the market), and various studies have pointed out the importance of preserving an image or satisfying the need for security in many people who considered themselves motivated by entirely different purposes. Modern studies have challenged Aristotle's assumption that people know what they want and are willing to listen if they can be shown that what a speaker recommends will help them attain their desires. Research projects have demonstrated that people are often confused about what they want or pulled in more than one direction by conflicting desires. It would scarcely be feasible or useful for students to attempt exhaustive analysis of audience interests, but the fundamental principle is still sound--audience interest is important for the effective conveying of ideas, and it is at least roughly predictable in most instances.

A Brief Research Project

As a way of seeing this principle for themselves, the students are directed to conduct a simplified research project in current magazines that reach the general public. The class may be divided into committees, each committee to investigate interests by one method of inquiry, and report to the class.

The results of the investigations should be presented to the class, and lists compared. Then, if the book Youth: the Years from Ten to Sixteen is available, the class can check their findings against the lists provided by authors Gesell, Ilg, and Ames.

A brief discussion next leads the student to consider the appeal of specific topics for various audiences. The list of topics provided should allow them to use the studies they have made. The decisions they make may vary, for no necessarily "right" answer can be given. They will probably decide that flower arrangements are most likely to interest women; gymnastics might interest men, possibly also women and young people. Etc.

The next step, the student is told, is to consider how to build on existing interest to convey ideas to an audience. A series of examples taken from advertisements follow to show the student how advertisers use audienc interests to sell their products. Each advertisement is directed to a different audience (with some possible overlap), and the student is asked to determine the group to which each is addressed.

QUESTIONS TO DISCUSS

1. Some of the examples might appear in more than one kind of magazine, but it is possible to assign them to special types of periodicals:

   A. farm journal (concentrated on farm taxes and insurance)

   B. motorcycle or speed car magazine (focused on insurance for cyclists)

   C. business journal (addressed to young business men, just marrying)

   D. popular journal aimed at young adults (appeal to "action crowd")

   E. possibly a travel magazine, certainly a periodical directed to educated people of some means (mentions art-travel-famous people-historic sights)

2. Some of the appeals are more effective than others, but probably all examples have at least some appeal for the audience they are intended to reach.

3. The style varies considerably. It is most restrained in the business men's ad (C), most sprightly in the 7-Up (D), with a close second for evocative language in (E). The sentence structure is most conventional

in (C); it depends heavily on nouns (*security*, *protection*, *responsibilities*, *fulfillment*) and verbs (*faces*, *concerned*, *provide*, *achieving*). The 7-Up ad (D) depends on sound effects (*quick quenching*; *fresh and frisky*) and evocative adjectives and nouns (*sparkle*, *frisky*, *action crowd*). It arouses a sense of speed and gaiety. The motorcycle ad (B) strips language to the essentials for sportsmen interested in the facts, quickly. The ad for the French magazine (E) makes good use of sentence fragments to suggest delightful reflection, the effect of happy memories. It also carries a suggestion of social gain (she's so interesting--a gadabout at heart). The present tense verbs suggest action: she *marches*, *shares*, *meets*. (Actually, she is only reading.)

4. The student may discover that he distrusts several of the ads. The business man's reminder that he may need insurance and a will is most defensible, and it takes pains to invite the young man to consult with his attorney, which indicates a wish to deal straighforwardly. The motorcycle ad (B) possibly suggests an easier supplying of protection than further pursuit of the insurance plans would bear out. A sentence from the ad not included in the Student Version reads "Immediate coverage for acceptable applicants"; the qualification suggested in *acceptable* might nillify much of the promise of the other statements. The 7-Up ad is exaggerated but innocuous--nobody really believes that 7-Up insures speed and gaiety; the words seek only to set up pleasant associations. The farm ad is perhaps more seriously deceptive. It seems to offer a way around taxes and debts that ought to be honored; even if the benefits could be delivered (doubtful), whether they should be is certainly questionable. The ad about the interesting gadabout Margaret is also deceptive. It relies on snob appeal and name-dropping, with a strong suggestion in the verbs that encourages potential Margarets to mistake the imitation for the original. Taken as a sort of metaphor, the ad is not so bad, but seems to over-value veneer. The language in each instance produces the deception (how your family can inherit your *whole* farm; she meets many of the other interesting people of the world, and so on). Fortunately readers are usually a little suspicious of advertisements that flatter the consumer and promise lavish rewards with little cost or effort.

EXERCISES

Exercise A: Become an Amateur Ad-Man

In this exercise the student first rewrites one of the ads for a different audience. He should find that he needs to adjust the language. Then (2) he is asked to bring in an advertisement and explain its effectiveness to the class. If other members of the group do not agree, the discussion may lead to generalizations about the points that are appealing to teenagers and to adults. Some students may have checked their findings by asking their parents whether the ad is effective. In part 3, the student writes an ad, assuming it will appear in a teen-age magazine, then writes it for a different publication. The real point is to see what changes in material and language have been necessary.

Exercise B: Become an Ad-Analyst

1. The answers here can only be speculative, but several hypotheses might be advanced. Perhaps air travel must be associated with pleasant thoughts, not with the problems of the world that make news. Reports of accidents and bad weather may be especially unsuccessful in stimulating the travel urge in prospective customers. News reports and drugs, on the other hand, may have a special affinity--perhaps one needs aspirin or tranquilizers after a news broadcast.

2. The student is asked to decide what these findings show about appeals to housewives. Possibly the apple-a-day theory has become so tired a cliché that housewives reject it, or perhaps they so take the point for granted that its repetition irritates. Suggesting varied uses for apples, perhaps, pleases them by suggesting the creativity of the housewife role.

How Can You Use These Principles?

A brief review of the importance of the occasion to the selection of topic and materials for a speech is followed by an assignment. This is a speech to be made for a special occasion, and it may be worked out either for oral or written presentation. Students who did not prepare the last speech assignment may present their speeches for an occasion here, or this assignment might be combined with the following one, which is the eulogy, a specific type of speech for an occasion. Again, students may refer to the Speech Manual for assistance; both the outline and the rhetorical plan are explained.

ED015901

OREGON CURRICULUM STUDY CENTER

OPINION IN WRITING AND SPEAKING

THE AUDIENCE

Rhetoric Curriculum V
Student Version

TE000 201

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

OREGON CURRICULUM STUDY CENTER

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

OPINION IN WRITING AND SPEAKING

THE AUDIENCE

Rhetoric Curriculum V
Student Version

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

Student Version

INTRODUCTION

(For text, see "Peanuts" cartoon released by United Feature Syndicate, New York, September 14, 1965.)

You may not have had the problem of writing stupid themes about stupid summer vacations, but most students have problems of some kind when they begin to write. Some high school juniors have mentioned these things as bothering them most about writing:

> You have to sit still for so long.
>
> When I am writing, I always seem to be confused about how to start without being boring and plain.
>
> It's just getting started on the subject, or thinking of a subject.

Despite Charlie Brown's wail, thinking of something to say, finding ideas, getting started on the subject, may in fact have been easier in the lower grades when you wrote about your own experiences than in the ninth and tenth grades when you had to grapple with new ideas. You may already have observed that it is difficult to work up enthusiasm to write when you feel uncertain or lukewarm about the topic. But, you may complain, someone always wants you to write about, or talk about, or argue for, or argue against something that fails to excite you--water conservation, or the athletic training program at school, or the ending of Huckleberry Finn. You may have asked, and more than once, "How can I get excited about a school assignment?"

To work your way up to excitement about anything, you must first notice and consider it, somewhat like noticing and considering, for example, someone of the opposite sex. You may be enthusiastic about Al Hirt's jazz trumpet or Wagnerian opera or Beethoven's Ninth Symphony because one day your parents switched on the car radio, and you listened long enough to decide that you liked the music. Or perhaps a friend raved about it and you decided to investigate for yourself.

By the same process, some new discovery about the water crisis, or athletics, or Twain's solution to Huck's future, may suddenly call forth a fresh response from you. You may find yourself excited and violently partial about converting salt water to fresh, about establishing a Statewide High School Olympics, about the aptness of Huck's striking out for the territory. But before you can reach a point of interest about one of these subjects or any other, you must first notice and consider it.

Once you have noticed and considered a subject long enough to have developed an opinion about it, sharing or defending your judgment can become a pleasure, at times a necessity. Later in this course, as you present and argue your opinion, you can pinpoint your speech and writing problems and seek solutions for them. Now, though, because coming up with an opinion is in some ways the most difficult part of beginning to write, this unit will help you follow the steps toward developing an opinion, then toward supporting and presenting it.

Lesson 1

Noticing and Considering

How concerned would you be if you read that compulsory school attendance had just been abolished in Uzbekistan, and that young people twelve and over did not have to attend school there? On the other hand, what would your reaction be if you read that beginning next fall, here in your own state, young people twelve and older would no longer be compelled to attend school? What sort of problems or possibilities would come to your mind?

It may seem obvious that you react to, or become excited about, what concerns you directly, and that remoter matters leave you unconcerned. But what happens when you enter the gray area in between the direct and the remote? Would you be more or less concerned if you heard that compulsory school attendance was being abolished in Quebec? in British Columbia? in New York? in Alabama? in California? in Idaho? Often, in such gray areas you have the most difficulty deciding whether you are or ought to be concerned. After all, things are not always black and white. Unfortunately, many of the important questions of life are in the gray areas. So if you are ever to arrive at an opinion about anything but the most obvious matters, you need to sharpen your ability to function in the gray areas. Try beginning with a subject. How interested could you get

in arsenic found in well water sixty miles from your house?
in chlorinated water flowing through your city pipes?
in fluoridated water that might come into your faucets?

in the growth of hydras?
in the collecting habits of squirrels?
in the marriage customs of ancient peoples?

in corruption in government?
in leisure time?
in taxes?

Undoubtedly the question, "How interested could you get?" is too general. What other kinds of questions could you ask about hydras or leisure time or water? (Is arsenic in water sixty miles away a potential danger to our water? Is the hydra a plant? Should everyone have to pay taxes?) If these seem strange questions to spark an interest, consider what happened when a man did ask himself one of them. In 1740 Abraham Trembley wondered about the hydra, a microscopic creature found in ditches and stagnant ponds:

Trembley was only an amateur naturalist, and it was sheer curiosity which first caused him to look at the tiny creature more closely. Uncertain whether Hydra was an animal or a plant, it occurred to him to cut it in two and see if the halves would live; if they did, the natural conclusion would be that Hydra is a plant. However, though he found the parts did grow, he also found that they devoured live water fleas, so that he was no wiser than before. It was only after further studies, lasting for more than three years, that he finally concluded that Hydra was, in fact, an animal.

Perhaps the habits of people interest you more than the habits of Hydra. Speculating that the first people had come to the Polynesian Islands on rafts from Peru, Thor Heyerdahl fashioned a replica of an ancient Peruvian fishing raft and, with a Spanish-speaking parrot and six young Scandinavians, set out to ride the ocean currents to the islands. Heyerdahl successfully completed the four-thousand mile trip, and recounted his adventures in Kon-Tiki: Across the Pacific by Raft.

Being curious is an art. It goes beyond raising the kind of simple questions that could be run through a computer and answered yes or no. What would have happened if Trembly had contented himself with a computer response: Shall I cut the hydra in half? yes or no? Because he went on to the more important question: What will happen if I cut the hydra in half? he was able to set out on a fascinating study that led him to a satisfying conclusion. Similarly, if Heyerdahl had been satisfied with superficial answers to the question of the ancestry of the Polynesians, he would never have set sail on a triumphant voyage.

EXERCISE

1. Go back over last week's newspapers; clip an article that you would normally tend to skip by. See what questions you can think of about it.
2. Think back over a TV or radio program you tuned in on by accident and became interested in. Can you think of any questions you did not consider at the time?
3. Why do we call areas of questionable concern "gray"? What sort of figure of speech is this?

Becoming a Walking Question Mark

In writing and speaking assignments you are often allowed a choice of topics. But more often, especially as you go on in school or as you begin to fulfill job or community responsibilities, you will be directed to a specific subject. Suppose that you were asked to write or speak about the possibility of life in outer space. What could you say about it? If you answer is a cold "nothing," undoubtedly the question "What could you say about it?" is too general. All right, then. What kinds of questions could you ask about life in outer space that would be interesting to try to answer? Jot down two or three.

Perhaps the experience of others who raised questions about this subject might help you find your way into the unknown. Harlow Shapley, director of the Harvard Observatory from 1921-52, and past president of the American Association for the Advancement of Science, considered the adjustments man must make to life beyond earth. Read the selection by Shapley that follows and see if your questions come close to those the author posed:

(For text, see "Man's Fourth Adjustment" by Harlow Shapley from "The American Scholar" (Autumn, 1956); pp. 453-457.)

I. VOCABULARY

1. a) Make a list of unfamiliar words in this selection. Using your dictionary, define them in the context the writer has used.

   b) "Adjustments" is a word with many meanings, of which Shapley uses one. Are there other familiar words he uses in less-than-common ways?

II. QUESTIONS FOR DISCUSSION

1. What does Shapley think about the possibility of life on other planets? On what is his opinion based?

2. What kind of reasoning does he use to set forth his opinion (cause and effect, analogy, induction or deduction)? What evidence does he offer? What are his conclusions?

3. Why does he call changes in man's beliefs about the universe "adjustments"?

Now that we are able to send rockets into space, some few men have actually seen what outer space is like. In the following selection, John Dille, for Life Magazine, is introducting a book by and about the first American Astronauts, We Seven. What material could he have included in the introduction? List six topics he could have talked about. Before you begin to read, think about the problem of the writer faced with the job of introducing a book by the seven Astronauts. Dille could have included masses of material. As you read this, see if you can figure out how Dille organized his material:

(For text, see We Seven, by M. Scott Carpenter and others. New York, Simon, and Schuster, 1962; pp. 3-25.)

QUESTIONS FOR DISCUSSION

1. What does Dille think is "one of the most fascinating aspects of Project Mercury?" Why?

2. On page 10, Dille says that "The major common denominator, of course, was that all seven men were experienced flyers." Why does Dille stress the differences instead of the similarities among the Astronauts?

3. How did Dille arrange his material? That is, what guiding or organizing principle did he use to present his introduction? What does he do besides just describing the men?

4. If Dille had been writing for an audience of scientists, how might he have described the men? for an audience of 12-year old boys?

From Question to Opinion

Finding your way to an opinion about a new subject, or rearranging old opinions always takes adjusting. Initially you question something you have never before considered, and your mind must side-step its usual paths or strike out on new ones. In the process you may become lost or confused in a tangle of problems you never realized existed. One solution can lead to another problem and that problem in turn may have side issues that lead further to more complex problems, and suddenly a myriad of new questions present themselves to you.

(What, for example, would your attitude be if your school decided to stop serving lunches? What problems would arise? How might the solution of these problems lead to still other problems?)

Now, your aim is to arrive at an opinion, and a question, after all, is not an opinion. But it may lead to an answer that is an opinion. As you work your way from question to opinion, you may find it helpful to ponder more than one question. Using the previous selections, you might try to follow the author's thinking and perhaps go beyond it by asking questions like these:

On Shapley

1. a. What conditions caused life to emerge on earth?
   b. Might these conditions come about in outer space?
   c. Are the conditions for creating life on earth unchanging?

2. a. As man studied the universe, what adjustments in his thinking did he have to make?
   b. Why were they so difficult to make?
   c. What other questions can you think of based on your answers to "a" and "b"?

On Dille

3. a. What requirements did NASA establish for prospective Astronauts?

   b. Because all seven Astronauts met the same requirements, were they alike in all ways?

   c. Were their differences more impressive than their similarities?

4. a. What were the distinctive and unique characteristics of the Astronauts?

   b. How did these characteristics aid the NASA program?

   c. Once again, what other questions can your answers to "a" and "b" provoke?

You may have noticed that in these selections Shapley asked "Could it be otherwise?" with life on other planets, because he believes, as he decides in the next to last paragraph, that it could not.

Dille arouses the curiosity of the reader by asking, "What kind of man could manage to be part pilot, part engineer, part explorer, part scientist, part guinea pig--and part hero--and do equal justice to each of the diverse and demanding roles that was being thrust upon him?" The reader goes on because he expects that the question will be answered.

Though a question is not an opinion, how many of the answers to the questions you raised would be opinions?

EXERCISES

1. What kinds of questions could you ask about some of these subjects:

the 30 hour week	space travel	smoking
the latest movie	film censorship	the 18-year-old vote

2. Write a one-sentence opinion on "Something I've never considered seriously before." (Note: Please do consider it before you write the opinion.

To Sum Up

To arrive at an opinion, then:

1. Ask questions about your subject;
2. decide which answer or answers seem most sensible to you;
3. state your opinion as concisely as possible.

Now, perhaps, you can put these principles to use.

ASSIGNMENT FOR SPEAKING: Making Reports

You have seen that for dealing with any topic, you probably need to move from the assigned subject to raising and answering questions about it. One of the most frequent assignments you are likely to have, in and out of school, is to present information to an audience in a report of some kind. Life is full of reports, and you may cherish the private suspicion that many of them would make good substitutes for sleeping tablets. Reports don't have to be dull; it all depends on the kinds of questions you raise and answer about the material to be presented. The questions you ask yourself in preparing a report can lead you to useful and not necessarily uninteresting opinions that you may support with the evidence you have found. This assignment should help you with the problems of finding and presenting information that should attract your listeners and seem profitable to them.

Your teacher may assign different types of reports to several members of the class and ask all members to make suggestions and comments when you have heard the reports. For specific suggestions about planning, presenting, and evaluating the speeches, you should refer to the section in your Speech Manual on "Making Reports."

Here are some possible assignments:

1. a report on an author whose work you are studying in literature
2. a report on a special interest or hobby
3. a report on an important event--past, present, or future
4. a report on an interesting or useful object that you can display and explain to the class
5. a report on school activities for your own class or for other groups

Lesson 2

Developing Your Opinion

Have you ever heard someone rave about a film that you thought was dreadful? If, face to face, each of you stated his reaction to the picture, did you ever object, "Yes, but that's just your opinion"?

Often it is not "just his opinion" that you object to, but an opinion that seems to you unsupportable. For example, which of the following statements seem supportable and which do not?

1. No one has yet seen the other half of the moon.
2. Man will reach the moon soon.
3. Man will reach the moon soon if most of the money appropriated for space explorations is spent on the moon project.
4. Reaching the moon will create more problems about space travel than it will solve.
5. No one has direct evidence that life exists on other galaxies.
6. ". . . we can no longer doubt but that whenever the physics, chemistry and climates are right on a planet's surface, life will emerge and persist."
7. I hate cheese.
8. One-third of the world's children suffer from malnutrition.
9. No one should go hungry.
10. He's nothing but an old windbag.
11. All movies with happy endings are bad.
12. All movies with unhappy endings are bad.
13. I would rather see a movie on TV than in a regular theater.
14. Interruptions for TV commercials destroy the mood of many serious films.

EXERCISE

1. Identify the sentences that can be answered "True" or "False."
2. Which sentences state purely personal preference or taste?

QUESTIONS FOR DISCUSSION

1. Can you think of any features that the remaining sentences share?
2. Which sentences would be easiest to prove?
3. Which would be the easiest to write a two-page composition about?

The word opinion often carries the connotation "purely personal" or "whim" or "prejudice." At this point, then, it might be easier to distinguish between opinions that are purely personal ("I like spring better than fall," or "I hate cheese") and those that can be supported by something other than your purely personal, or subjective, reaction (The U.S space program should not concentrate on reaching the moon but on more general space exploration," or "Great Expectations is a better book than David Copperfield." Most of the composing you will do this year--both oral and written--will be built on this second kind of opinion: those ideas that you believe and can also support impersonally or objectively.

The first criterion, then, for an opinion that is to be used as a basis for a theme must be, can it be supported or developed? The next problem, of course, is "how?"

Just the facts, ma'am!

Here is a chart of the caloric content of some foods:

one carrot:	25
one piece of chocolate candy:	110
a three-inch piece of pizza:	300
one serving of broccoli:	25
one glass of buttermilk:	85
a strawberry malt:	400
a cup of unsweetened tea:	00
a patty melt:	625
one orange:	75
six french fries:	100

Using this chart, decide which of the following statements you could support:

1. Sweets have more calories than fruits and vegetables.
2. Exercise can use up fat that the body has stored.
3. Dieting takes super-human efforts because all the tempting foods are chockfull of calories.
4. The eating habits of teenagers reflect their always-present, always-huge need for energy, but these teenage habits can lead to overweight adults.

Which statements might serve as the central idea or thesis for an essay? Choose the one you would find easiest to develop.

Which of the next group of sentences could you also use (either as it is written or in a more detailed form) to support the thesis you chose in the above list?

1. Teenage girls rely heavily on salads, desserts, and snacks for their main noontime meal.
2. Thirty-nine per cent of the sixteen-year-old girls in Oregon and twenty-nine per cent of the boys the same age are overweight.
3. Exercise can use up fat that the body has stored.
4. Drive-ins just do not sell anything that is not fattening--except coffee and tea.

5. Long afternoons spent in student activities mean hunger pain and snacks before dinner.
6. Heart disease has become a number-one threat to the nation's health.
7. Eskimos have less heart disease than do Californians.
8. Foods low in calories are often high in prices.

Once again, a problem in terminology pops up. It may be true (A) that forty-three per cent of the students in your school stop off at the nearest drive-in every afternoon for a hamburger and coke. A simple head-count could prove or disprove the figure. It may also be true (B) that the stop at the drive-in is leading to harmful dietary habits, but proving this second statement would not be so simple. The statement could, in fact, be used as a thesis.

What standard, then, can you set up to distinguish between sentences like A and those like B?

(From now on in these lessons, sentences like A will be called "facts"; those like B will be called "opinions" or "judgments.")

EXERCISES

Exercise 1.

Though a factual statement is not an opinion, an opinion can be supported with facts. Separate the facts from opinions in the following list:

- The price of a movie ticket is $1.25.
- The movie being shown is Lord of the Flies.
- The film version of Lord of the Flies is less impressive than the book version.
- The distance between Portland and Seattle is 177 miles.
- Two hundred miles of freeway driving is more tiring than two hundred miles of mountain travel.
- The Olympic National Forest gets more rain than any other spot in the Continental United States.
- The Olympic National Forest owes its charm to the amount of rain it receives.
- The major powers in World War II were all working frantically to be first to develop the atom bomb.
- The use of the atom bomb in World War II shortened the war.
- The use of the atom bomb in World War II was a tragic but necessary act.

Exercise 2

1. Your class may now be divided into two groups. One group should list facts about your high school; the other should

compose sentences stating opinions or judgments about the school. Then compare the lists to see which facts might be used to support each of the opinion statements.

2. List two or three facts in support of the opinions you stated last week in Lesson 1.

ASSIGNMENT FOR WRITING

Select one of the opinion statements formulated by the group and write a paragraph in which you support it. Use facts suggested by the first group, and add any others you think of. Include examples whenever you can.

You may if you wish write your paragraph in support of the opinion you stated in Lesson I.

Lesson 3

Assumptions and Opinions

You may remember, from your study of reasoning last year, that people base decisions on assumptions. When you selected the Most Useful Citizen in the community you made your choices because of your assumptions about what services are most important. In the paragraphs you wrote in the last lesson you expressed opinions based on your assumptions about what a school should be like. Assumptions lie behind every opinion you hold and every decision you make, even in such relatively simple decisions as what color of clothes you buy. If you select a green sweater instead of a purple because it goes better with the outfits you already own, you work from the assumption that harmonizing colors are more attractive than colors that clash.

You know, too, that some assumptions are more widely held than others. For example, which of these assumptions do you think is accepted by more people in the world:

> Some kind of government is necessary to any society.
> Monarchy is the best form of government.
> Democracy is the best form of government.
> Totalitarian dictatorship is the best form of government.

How does the assumption people accept about government in a country affect the decisions they make for their own country?

In the following speech delivered over the radio, a famous writer and speaker explores the problem of assumptions and their influence on action:

(For text, see "The Law of Right or Wrong" by C. S. Lewis from The Case for Christianity; Macmillan Co., New York; 1952.)

QUESTIONS FOR DISCUSSION

1. Lewis presented these ideas in a radio speech. Can you tell from reading it that it was intended to be heard by an audience and not read? How can you tell? What would be probably have done differently if he had intended this talk for a reading audience? These points may help you:

   Can you tell from the organization of the material?
   Are the transitions different from the transitions he might have used if this were an essay to be read?
   How is the language suited to a listening audience? Find sentences you think he might have worded differently in an essay.
   What does he do to make the listeners feel that he has the same concerns they have?

2. What is the central idea in Lewis's speech?

3. What kind of support does he offer for his main points?

4. In your study last year, you learned about reasoning patterns. If you set up a principle-instance pattern in the examples Lewis gives, you might find something like this:

   People ought to keep their promises.
   You promised to do this.
   Therefore you are wrong not to do it. (or, You ought to do it.)

   In an argument, where does the difference arise, according to Lewis--in the first premise (the principle) or in the second premise (the instance)? Is the argument that the principle is wrong or that this is not a true instance in which the principle should apply? Which premise is most open to argument?

5. Lewis is talking about assumptions that are widely or universally accepted. Are they assumptions people might have different opinions about? If not, why does he spend time discussing them? Is he reminding people of ideas they may not realize they accept, or is he presenting entirely new ideas? Is he making any assumptions he does not talk about or support? For example, does his point rest on any of the following assumptions:

   People are capable of thinking (as trees, rocks, fish, and animals are not).
   People are interested in their ideas.
   People frequently quarrel.
   Nobody wants to be preached at.
   Right and wrong are different.
   People respond to each other's actions.
   People make judgments about each other.

   Why doesn't he elaborate and support these assumptions?

Arguing the Arguable

Recognizing assumptions is relatively easy, and you can also usually tell, if you think about it, how widely an assumption is likely to be accepted. The problem arises when you try to build an essay or a speech on a belief that is commonly accepted. Of course, if you expect an audience to agree with you when you have explained your reasons for what you believe, your point must rest on assumptions you both hold. But if the audience already believes something, what else can you say about it?

If your topic is "war," and your opinion "war is bad," then you are still plagued with the problem, "How can I develop that opinion?" Part of the solution lies in your choice of topic. As you work through the exercises that follow, try to find some guides for choosing opinions which can be most easily and fully developed.

EXERCISES

Exercise 1:

Which of the following would be generally held assumptions, and which would be arguable? C. S. Lewis says that some assumptions are universally accepted. This exercise does not ask you to go that far. Just indicate which are generally or widely accepted:

a. Murder is wrong.
b. Stealing is wrong.
c. Convicted murders should receive the death penalty.
d. All high school graduates should know how to write well.
e. The best way to win freedom is to revolt.
f. Freedom is better than tyranny.
g. Cigarettes can cause lung cancer.
h. Young people should not smoke.
i. Good health should be the goal of all young people.
j. Work promotes character.

1. Could the sentences which would provoke an argument be used as a thesis (central idea for a paper)? Could their opposites be used (e.g., "Convicted murderers should not receive the death penalty")?

2. Can you determine what premises underlie the arguable statements? (The premises for c might be "murder is wrong; people who murder should be punished; punishing murderers protects society.")

3. What kind of proof (example, incident, deductive reasoning, cause-effect reasoning, for example) could you offer in support of the statements that can be argued?

4. Look now at the remaining sentences. Could you reasonably argue their opposite? Are they generally accepted opinions?

5. Try to picture yourself attempting to explain to a school or community organization that murder is bad. Could you do it without sounding pompous? If so, how?

If most people already believe what you want to tell them, what remains for you to say? True, people rich in experience can say something unique about the most common, most generally accepted statement. But what they say is just that--unique: the approach they take to the old subject allows for a new development. If you want to try writing about generally held assumptions, then, be sure to leave yourself somewhere to go. For most inexperienced writers, trying to build an essay or a speech on a widely accepted belief leads to a dead end.

Exercise 2:

Some generally accepted opinions come to the brink of being facts. In the next group of sentences, work out:

1. why they are close to being factual statements--is it their meaning, their degree of acceptance, or their wording?

2. how you could convert them to workable thesis statements. You will, of course, have to change the original wording, sometimes the meaning. Will you need to make them more specific?

Here are the statements:

a. Poetry is sometimes hard to understand.
b. War causes hardship.
c. Some books are fun to read.
d. Hard work pays off.
e. A good athletic program is important for all students.
f. Good physical education is important for all students.
g. Science has made many advances.

Once again, though an experienced writer can begin anywhere, even from the most obvious statement, he can rely on his living and writing experience to take him into original territory. Your attempt to begin with a stale statement, however, may lead only to frustration.

Exercise 3:

Now if all opinions could be divided neatly into two categories--accepted and not-accepted--the job of finding a workable thesis would be simplified. But nothing about good writing, except perhaps that you start each sentence with a capital letter, is simple. Would you say that these next statements are accepted, not-accepted, or in between?

a. People should be free to travel whenever they want to and can afford to.
b. The schools are teaching worthless material.
c. All men are created equal.
d. We should try to promote brotherhood.
e. Federal standards for education should be established.
f. Federal aid for local education can solve more problems than it would create.
g. To prevent cheating is the responsibility of the student, not the teacher.

1. For c, can you think of places or groups where opinion would be all one way or another? If you were writing a paper or preparing a speech, for what audience might you choose "All men are created equal" as a thesis? For what audience might it be a pompous choice?

2. If your local PTA were discussing "Federal aid to education," and you were asked to speak to them on the topic, what prior knowledge about the group would be helpful to you in planning your speech?

Facts and assumptions, then, are related in these ways to opinions that can be stated as theses or organizing principles for your compositions:

- an opinion is not a fact, but facts can support opinions;
- an opinion is not an assumption, but certain assumptions underlie the opinions we discuss.

When you develop a topic or a subject, then:

- decide what your opinion is about it; don't forget to ask yourself questions about the subject;
- check to see whether you have a genuine opinion, not
    - a fact, or
    - a generally accepted assumption;
- find out possible audience reaction to your opinion before you plan your presentation.

ASSIGNMENT FOR WRITING

In consultation with your teacher, choose one of the following assignments:

1. Speaking to a general audience, C.S. Lewis uses general terms like "Right" and "Wrong." (paragraph 6) Make the terms specific in this way: discuss the right and wrong of cheating by presenting your opinion about one of these sentences:

    a. Even the students who cheat know that cheating is wrong.
    b. The only reason that students hesitate to cheat is that they are afraid of being caught.
    c. Even if no one in authority were present, most students would refrain from cheating.
    d. Preventing cheating is the responsibility of the student.

    Some of the papers may be presented to the class. Write, therefore, as if you were addressing your fellow students; use examples and illustrations they will be familiar with.

    (As an alternative to this assignment, a group of students may prepare a symposium discussion on the honor system.)

2. If you are familiar enough with different civilizations and ages, present evidence in opposition to (or support of) Lewis's statement that different civilizations and different ages "have only slightly different moralities."

3. Characterize one of the following characters from fiction, using as your central idea, "_______________ had in mind some kind of Law or Rule of fair play or decent behaviour or morality . . .": Huck Finn, Odysseus, Mark Antony.

4. Assume that you must define "fair" for a foreign student who knows the language but has difficulty grasping the abstract term. Define the word by describing an incident that was resolved fairly or unfairly.

5. Can you see any levels of right and wrong--that is, (a) could an action be right in one given situation but wrong in another? Or, (b) could moral law ever contradict legal law? Explain your position for either (a) or (b).

Preparing your paper

Good writers design their work in much the same way architects design buildings. A good architect fits the structure to the needs of those who will be using it. A good writer suits the structure or design or pattern of his writing to the idea he wants to express. In your rhetoric course, you have studied various methods of organizing an essay: generalization and support, comparison and contrast, cause and effect, examples, definition. Before you begin to write, decide which of the organizing methods would best fit each assignment. Your answer may help you choose the topic you prefer to develop. Think through carefully the pattern that will best fit the assignment you choose.

Lesson 4

Your Honest Opinion

> Say what you have to say, not what you ought. Any truth is better than make-believe. Tom Hyde, the tinker, standing on the gallows, was asked if he had anything to say. "Tell the tailors," said he, "to remember to make a knot in their thread before they take the first stitch." His companion's prayer is forgotten.
>
> from Walden, Thoreau

Most people assume with Thoreau that "any truth is better than make-believe," but trying to act in accord with that assumption can present difficulties. Whether you are preparing a class assignment, or writing an advertisement, or cancelling one date in favor of another, the temptation to be less than totally honest may be something of a threat. Giving in to the temptation leads to all sorts of rationalizing about behavior. As C.S. Lewis put it,

> The truth is, we believe in decency so much--we feel the Rule or Law pressing on us so--we try to shift the responsibility. For you notice that it's only for our bad behavior that we find all these explanations. We put our bad temper down to being tired or worried or hungry; we put our good behavior down to ourselves.

People assume, of course, that everyone "believes in decency," that people recognize that one's work somehow ought to be one's own. If you claim that you have stripped down your own car or sewed your own dress, it is because you have really done so--not because you are trying to pass off someone else's product as your own.

But often in writing--especially in writing the more difficult school assignments--the distinction between truth and make-believe, between being yourself and pretending, becomes so fuzzy that you cannot recognize or perceive it. You may think it unnecessary to defend your work as your own because you believe that it is genuinely yours. Since recognizing the line between honesty and pretense is difficult, for both teacher and student, it may help you to mull over these examples:

Suppose you came across these statements in student themes. Why might they appear to be pretentious?

1. The Old Man and the Sea is Hemingway's best book.
2. Though the Reconstruction era in American History is complex, it is obvious to anyone who studied that period that without the carpetbagger, post-war adjustment would have been simple.
3. Mark Twain's intention was not to ridicule society but simply to tell a boy's adventure story in Huckleberry Finn.
4. Not since the discovery of electricity has an invention shown as much promise as this one.

The students who wrote these sentences were not intentionally dishonest. But in all instances they pretended to know something they didn't. Consider these questions, for example, on 1 and 3:

What does the word best mean? Unless a student has read all, yes, all of Hemingway's books, can he legitimately claim that any one is Hemingway's best? Is there any way the student could praise The Old Man and the Sea and still remain within the limits of his own knowledge? How does a student know what Mark Twain's intention was? Did Twain tell him?

How would you suggest that the other sentences be changed to fit the writer's knowledge and experience?

EXERCISE

1. Reword one of the sentences above to state a thesis you think a student might support with the knowledge he has?

2. Look over your last three papers (in other subjects as well as English); do you find any examples of hidden pretense? If so, restate one or two so that they are within the limits of your knowledge.

A Stitch in Time

Sometimes careful consideration before you begin to write can steer you away from subtle and unintentional dishonesty. First, a carefully worked out thesis can stifle the temptation to make grandiose (and unsupportable) statements. Then, making clear who your reading or listening audience is can relieve you of the burden to pretend something that you do not believe. Here are some suggestions:

If you are asked to write about The Old Man and the Sea, and the choice of thesis is left to you, avoid statements like
"This is the best of Hemingway's books," or
"The Old Man and the Sea illustrates the ever-present struggle of man against nature."

By their very nature these thesis statements require you to prove more than you can or really want to. The first forces you to consider all of Hemingway's books; the second suggests to your reader that you will make substantial statements about "the ever-present struggle of man against nature."

Instead, consider thesis statements like these:

"The simplicity of the narrative fits the characters and theme of the book." or
"Hemingway's descriptive skill in the book is apparent in each section, and contributes overwhelmingly to the reader's enjoyment." or
"In the old man's battle with the sea, the reader catches glimpses of man's struggle with nature."

Even when you are given more general subjects to write about, always try to limit yourself to what you can adequately handle. Don't trap yourself in a subject that forces you to feign knowledge or belief you don't honestly have. What counts to your audience--even, perhaps especially, when that audience is the teacher--is your contribution: the ideas that have come through the filter of your thinking.

And Nothing But the Truth

Another stickler is how to disagree with the teacher. Suppose that you have read a book that has long been a favorite of your instructor, but unfortunately you found it dull. Now you must write a review of the book. Should you tell the truth or try to flatter the teacher?

Looking at the problem objectively, you might realize that you would have fuller, more forceful, more careful arguments in your paper if you write what you really think. For you must know the reasons why you thought the book dull, but you would have to invent reasons to claim that it was exciting. But--still looking at the problem objectively--you also know that under the best circumstances it is difficult to displease authority.

What can you do?

Would you feel that you were in a better position to disagree if you first consider carefully why the teacher--or anyone else--might find the book exciting? In presenting your own opinion, would you make a better case if you concede this possibility first, and then describe your own reaction? Or suppose that you are to give the review orally. Could you point out why, to Jack in the third row or to Jill in the fifth, the plot would seem slow-moving? why to Polly the characters would seem lifeless? why to the whole class the vocabulary would be insurmountable? You would no longer just be telling the teacher what you think she does or does not want to hear; you would be directing your remarks about something to a particular person or group. Even in writing, you can try to make clear to whom you are talking.

Sometimes you will find yourself with a majority opinion, sometimes with a minority; once in a while you may even be totally along. But in all instances, you will be more likely to be effective if you "say what you have to say and not what you ought." You can try to be as clear, tactful, graceful as possible. But what you say must be yours--"any truth is better than make-believe."

Once you have expressed or even formed an opinion, do you have an obligation always to keep it unchanged? Is changing your mind inconsistent, therefore necessarily wrong? In "Self Relience" Emerson wrote:

> A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Speak what you think now in hard words, and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today. "Ah, so you shall be sure to be misunderstood?" Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood. . . .

What experiences can make you change your mind? Have you ever considered and then reconsidered a government policy--on the war in Viet Nam or the space program or desegregation? Why would it be a good idea to reconsider such policies from time to time? What kinds of evidence should you have before changing your mind?

Sometimes, even in the course of trying to prove a thesis, you can discover evidence that leads you to a modification of or even an about-face from your original premise. What to do? Modify or turn around. Be consistent by continuing to question the world around you, to question even yourself; be inconsistent by changing your opinion when the situation or the evidence warrant it.

A Difference of Opinion

If you have carefully considered a question and arrived at an honest opinion then find that you disagree with some or most of your friends, must you assume that you are probably wrong? Will honesty in thinking about a subject always lead people to the same opinion?

Here are two essays, about man's individuality in our complex culture, one by Joyce Cary, one by Adlai Stevenson. As you read them, see whether you find differences of opinion. Try to locate the thesis upon which each is based.

(For text, see "The Mass Mind" by Joyce Carey from Modern Essays; ed. John Gerber; Scott. Foresman, New York, 1957.)

(For text, see "Faith, Knowledge, and Piece" by Adlai Stevenson from What I Think; ed. R. Keith Kane; Harper and Bros., New York, 1956.)

QUESTIONS FOR DISCUSSION

1. What attitude about man's individuality does each writer express?

2. State each thesis in one sentence. Try to find an actual sentence in each essay which seems to state the author's thesis. Does the thesis of each article extend beyond the author's attitude about individualism?

3. What connection does Cary make between "mass mind" and education?

4. How does Stevenson treat education and the mass mind?

5. What points of agreement do you find in the two essays? What points of difference of opinion do you find?

6. Is Stevenson's thesis more or less limited than Cary's? How does Stevenson's thesis lead him to discuss other matters than the individual and the mass?

7. Look carefully at the verbs in the two essays, especially the auxiliaries. Do they suggest a difference in purpose of the two writers? Is one author more concerned with persuasion in presenting his opinion? Explain.

8. How does Cary let the reader know that he is competent to express the opinion he states about the mass mind? Where does he give his credentials? Does Stevenson follow the same procedure? Why do you think he does or does not?

ASSIGNMENT FOR SPEAKING OR WRITING

In these lessons you have seen that you can arrive at an opinion by asking yourself pertinent questions and finding answers that satisfy you. You have also seen that honest opinions may differ, for people may find different answers to the same question. Now you will have an opportunity to develop and express an opinion of your own on a subject that has attracted you. You may start with an idea suggested to you by Cary or Stevenson, or you may select a subject that has appealed to you from your other reading or your experience. The first step is to think and question; the second is to arrive at an answer that seems to you reasonable and supportable.

When you have decided what opinion you would like to try to express to the class, you are ready to ask the questions that will help you plan your speech or paper. First you will need to sum up the opinion as clearly as possible in a single thesis sentence. Write it down, and then study it carefully to be sure it is the best statement you can make of your point of view.

Suppose, for example, that you have thought about the grading system in your school and you have decided to recommend adapting the system of pass-fail marks instead of letter grades. If you phrase your thesis statement to read: "High school grades should be pass or fail, not letter grades," you may still need to raise some questions about it. Does the statement say exactly what you mean--or does it say a little more than you mean? Is it always true? Is it true for everybody and for all courses? Do you need to take into account the circumstances in which it may not be true? Would prospective employers want a more specific evaluation? Would some students like to know how well they actually did in a course? Do you need to qualify your verb? If you said might be better instead of should be, would the statement be improved? Would it be easier to support? Do you need to take into account some of the objections people raise to pass-fail grades? Do you want to rule out the desire of some students to measure their achievements against the achievement of the group? Do you really mean the change should be made (or might be better) under special circumstances like required courses such as English or physical education which may not be a particular students strong point? Perhaps if you put in a modifying phrase or clause you could come closer to making your opinion clear. If you add: "In required courses" is your statement easier to support? Does a qualification allow you to recognize different opinions and still support your own?

Even if you are not defending pass-fail grading you will need to examine your thesis sentence to see whether it needs qualification. Do you want to cover all instances, or can you qualify the statement to take care of the exceptions? When you are satisfied that your thesis statement expresses your honest opinion as exactly as possible, you are ready for the important question: Why do I believe this? Make a list of your reasons below your thesis statement.

Some members of the class may be asked to present their opinions in speeches to the group; the rest may work out the ideas in a paper. If you are asked to prepare a speech for this assignment, you should refer to the section in your Speech Manual on "Speeches of Opinion."

If you are Writing:

As you prepare to write, review your reasons and see what seems to be the most effective order in which to present them. Can you anticipate the attitudes your audience is likely to have toward your subject or your opinion about it? Will they be already interested in it and somewhat informed about it? If so, what can you add to their information, or what new idea can you give them? If you can find no answer to these questions, check your thesis--is it so widely accepted an assumption that there is nothing much to say? If so, you would probably be wise to abandon this idea and start over. But don't abandon it too quickly; perhaps your experience gives you some unusual reasons for the opinion that can reinforce the general agreement. If the class is not informed on this question, or not already interested in it, can you arouse their enthusiasm for it or open up a new area of knowledge for them?

If you think the class may differ with you, can you see why they might have other opinions? Would it help you explain your ideas if you show that you are aware of other sides to the question? Perhaps this would be a good place to start. On the hot-rod subject, for example, would you strengthen your own opinion by reviewing some of the main objections people make to hot-rods first and then answering them with your own views?

As you prepare your paper, here are some possibilities you might consider for helping your readers see that this is a genuine opinion, not a whim:

How did I happen to become interested in this subject?
What do I know about it? Have I special experience or have I made special study?
How did I check out these reasons to conclude that they were valid?
Why is this important--to me or to the class?
How can I begin the paper to focus attention on what I want to say?
How can I conclude it so that it leaves the impression I want to make?

As you do with all papers, read this one over carefully to check for spelling and mechanics. Remember that originality is fine, but NOT IN SPELLING. In spelling and punctuation, be a conformist!

RHETORIC CURRICULUM V

UNIT II

Lesson 1

THE AUDIENCE

What difference does the audience make? This question is so general that the only way to arrive at a sensible answer is to translate the question into specific instances. Suppose that you had volunteered to make speeches and write statements for the safety campaign sponsored by your school. Would you make the same speech or write exactly the same statement about safety measures for all these audiences:

a third grade class in the elementary school?
your own class?
the school assembly?
the PTA?
a public meeting of people in your city?
an article for your school paper?
an article for the city paper?

What would you do differently? Would you stress different safety measure for the different groups? For which groups, for example, would you stress:

care in crossing streets?
safe driving?
removing hazards in the home?
keeping first-aid materials handy?
obeying street signs and traffic lights?
removing fire hazards?
knowing how to summon aid?
knowing how to reach a place of safety?

Why would you choose different material for these audiences? Thinking about this question leads you to the important matter of what is different about the various groups. What things are obviously true of the third grade, for example, that are not true of the PTA? What difference would the age of the group make? Perhaps a few more examples will help you define the differences:

1. Your class wants the PTA to sponsor a field trip for your group to the state capitol to see the legislature in session. (Sponsor means foot the bill for transportation and provide extra chaperones). If you were representing your class to ask the PTA for help, would you give any of these reasons:

The trip would be educational; it would enrich your knowledge of political decision-making in ways not possible in the classroom.

It would be fun to travel together, lunch together in the hotel, and look around the capital city.

The trip would not be very expensive.

You could write up your experiences for the town and school papers afterward.

You are willing to make special preparation in reading and study beyond the class work you have already done.

You could meet your representatives.

Your class helped with the PTA carnival in the fall which raised funds for various activities.

Other schools have made such trips.

Your principal thinks it is a good idea.

It is always fun to miss a day of school; it breaks the routine.

Would you decide not to use some of these reasons? Why? What characteristics of the audience would make you decide which to use and which to reject? If you were explaining to your class why such a trip would be good to make, would you use the same reasons you select for the PTA audience? What reasons would you include for them? Can you explain why you might choose different reasons if you were talking to the class? Are there better reasons than any of these?

2. During Education Week you are asked to write a feature article for the town paper about your school. Which of the following points would you consider important to make about your school?

Your basketball team wins the championship almost every year.

You put out a school paper and an annual.

Students can major in any one of many subjects.

Your school offers advanced placement courses in science, math, English, history, and languages.

The football team receives enthusiastic support from the student body; there is a strong pep club and boys' cheering group.

Grades are distributed every nine weeks.

Your school has an active chapter of the National Honor Society, and every year you have a number of National Merit Scholars.

Some students object to the regulations on conduct and activities.

Nobody is very enthusiastic about the food in the school cafeteria.

A number of faculty members are working with curriculum study projects and trying out new experimental programs.

The junior class sponsors a prom every spring.

The year ends with a senior week of activities featuring breakfast and a Commencement program.

If you would leave out some of this information, can you explain why? If you were writing to a friend your own age in another city to describe your school, would you make the same selections? Why would you choose different material, if you would?

3. After the last basketball game between your school and a rival school in another town, a fight took place between a group of students from both schools. In a letter to the editor of your town paper the officers of the PTA and the presidents of several town clubs severely criticized the conduct of the student body and urged that inter-school basketball games be discontinued. You disapprove of the conduct of the small number of students who fought, but you also are concerned with the rest of the student body. The editor of the paper is willing to publish a reply to the letter. First you will need to think through the situation and decide what defense you could honestly make. If you were writing the response, which of these approaches do you think would be best?

1. Agree that no further inter-school games should be scheduled.
2. Point out that the other school started the fight because their team was losing the game, and the students of your school were showing loyalty in defending the school against unfair attack and should not be criticized.
3. Explain that the incident was not very important; conflicts are not unusual in situations of great excitement and high tension, and anyway nobody was badly hurt in the fight.

4. Agree that the conduct of the students who participated in the fight was to be condemned, but show that the entire student body should not be penalized for the misconduct of a small group; games should be continued, but measures could and should be taken to prevent a recurrence.

5. Explain that the competitive sports program is beneficial enough to the school and the student body to justify continuing inter-school games even though the competition creates problems.

In deciding what kind of answer to make, what audience would you be writing for--the student body? parents? townspeople not connected with the school? all these groups? Would you need to be concerned chiefly with fellow students or adults? What would you need to take into account about the audience in selecting the best way to answer the criticism?

What do we need to consider about an audience? Now perhaps we can make some useful generalizations. For a moment we can start from the other end and look at the opening paragraphs of several essays. As you read, ask yourself what the writer was assuming about the audience he thought might read his words:

> 1. From my boyish days I had always felt a great perplexity on one point in Macbeth. It was this:--the knocking at the gate which succeeds to the murder of Duncan produced to my feelings an effect for which I could not account. The effect was that it reflected back upon the murderer a peculiar awfulness and a depth of solemnity; yet, however obstinately I endeavored to comprehend this, for many years I never could see why it should produce such an effect.

DeQuincey does not follow this paragraph with a summary of the plot of Macbeth. What is he assuming about the readers?

> 2. Fishing is one of man's oldest occupations and fish stories entered folklore very early. Poets and nature fakers added their touches to marine superstitions that persist to our day. The popular press still cannot resist unsubstantiated stories of sea monsters.[2]

Cousteau goes on to describe some of the strange habits of the octopus, and the superstitions about them. What is he assuming about the readers and his subject?

> 3. Don't waste sympathy on the people who work at night. Since they go on duty when most people go to bed, they are sometimes pitied for the sacrifice they make. Don't pity them. At any rate, don't pity me. I am one of them; for thirty years I have worked in a New York City morning-newspaper shop that does not really come to life until after sundown.

Atkinson follows this opening with a discussion of the pleasures of night work. What is he assuming about when his readers probably do their work? Is he writing for people who work at night or by day?

QUESTIONS TO DISCUSS

1. Which of these writers seem to expect the audience to be already acquainted with the subject?

2. Which seem to think the audience might like to know more about the topic?

3. Which seem to have thought about whether the audience is likely to agree with them?

Now let's identify the principles. Sometimes it is difficult to put a word to a concept that is more or less clear. In the following list, can you find three words that might best sum up the things about an audience that a writer or speaker needs to consider when he prepares to communicate an idea:

Age Talents Interests State of Health Knowledge

Economic Status Attitudes Profession

ASSIGNMENT FOR WRITING OR SPEAKING

Choose one of the following assignments:

1. Write the letter to the paper suggested in example 3 above. Be prepared to read your paper to the class and explain why you used the approach you selected.

2. Your school has been asked to prepare a television program in which a student interviews another student about the important features of the school. Suppose that you are chosen to take part in that program. You will need to work with another student in the class; one of you should prepare to be the interviewer and pose the question; the other should answer them in the interview. You will need to work together to make a list of questions that will describe your school to the television audience. Present it to the class as if it were a final rehearsal for the program, and ask for comments on the materials you selected and the effect they think the interview would have on the audience.

3. Prepare a talk or write a paper to be read to a junior high class of 9th graders who might enter your school next year and would like to know important points about the school. Present the talk or paper to your class and ask for their comments and suggestions.

Whatever assignment you select, ask your classmates whether they think you have judged your audience wisely. If you make a talk, you should turn in to your teacher a complete outline of your material.

Lesson 2

What the Audience Knows

In the last lesson you discovered that you can explain your ideas a little more intelligently if you give some thought to the kind of audience you want to reach--specifically if you consider what kind of knowledge they already have, what their interests are likely to be, and what kind of attitudes they may have toward various subjects. Your analysis so far has been fairly general; the next step is to examine in a little more detail how these considerations actually affect the problems of conveying ideas to other people. Why would it be harder, for example, to discuss the theory of relativity with the first grade--or with your own class--than with a class in physics? Why would it be futile to explain the benefits of refrigeration to Eskimos but not to people in the South Sea Islands? Why would it be harder to persuade an audience of Republicans than an audience of Democrats that a Democratic candidate should be supported? Such problems arise, and though the likelihood of your needing to explain refrigerators to Eskimos is not great, you may well run into problems somewhat like that in your own experience.

In this lesson we will deal with the first of these questions: what real difference does the knowledge of the audience make? How can you predict what an audience is likely to know? You can't very well ask them to fill out a questionnaire before you speak or write. Are there any guides to making educated guesses about what they already understand or can be expected to understand? To answer such questions, you may need to raise and answer others first: what affects the knowledge of a group of people for whom you might be speaking or writing? Has the age of the group anything to do with knowledge? the educational level of the group? the kind of experiences they may have had?

Read the following discussion and see what you think about the kind of readers it might be intended for:

(For text, see The First Book of the Constitution, by Richard B. Morris, Franklin Watts, New York 1958; pp. 59-60.)

QUESTIONS TO DISCUSS

1. What kind of readers do you think the author intended this discussion for?

2. How can you tell? Does the vocabulary suggest any particular age group? Does the sentence structure suggest an age level?

3. What does he seem to assume that the readers already know?

Here is another discussion of the Constitution incorporating many of the same concepts. Is it intended for the same kind of readers? As you read, see if you can tell why you decide as you do:

(For text, see Alfred H. Kelly & Winfred A. Harbison, The American Constitution Its Origins and Development, W. W. Norton & Company, Inc. New York, copyright 1963; p. 166.)

QUESTIONS TO DISCUSS

1. How does this differ from the first discussion? Do you think it is aimed at the same kind of readers, or at a different kind? Why?

2. How do the discussions differ in purpose? in content? In what ways is the content similar?

3. What knowledge do the authors of the second selection seem to assume the readers already have? Can you list some of the items that the author of the first selection apparently did not expect his readers to know?

Structure and Vocabulary

4. How does the vocabulary in these selections differ? Find some words in the second selection that might have been out of place in the first.

5. Compare these two sentences, taken from the selections:
   a. Almost everything about the United States has changed except the Constitution.
   b. This process of growth made possible the adaptation of the Constitution as a frame of government for the modern world's first great experiment in democracy; it also preserved the document of 1787 in a twentieth-century society bearing little resemblance to that in which the delegates of 1787 lived and moved.

These two sentences make much the same point. How do they differ?

6. Are these differences necessary? Why?

7. Are both of these selections honest and truthful, even though

they are trying to explain the same material in different ways?

SHORT ASSIGNMENT FOR SPEAKING AND WRITING

Think over the selections you have read this year in your literature units (or last year, if you remember some selection vividly), and select one that especially impressed you. Choose one that you reacted to either favorably or unfavorably. Prepare to explain briefly what the selection was about and what you thought of it (was it well worth reading? did it give you a new idea? was the author all wrong?) for one of the following audiences:

your class
a younger brother or sister, or his class in school
your parents

Present the talk for the class, or put it on tape if your school has recorders available, and play the tapes for the group. If you are speaking for a younger group or for your parents, present the talk as a rehearsal for the class to comment on. As you listen to other speeches, decide whether you think the explanation would be effective for the intended audience.

When you have heard and commented on all the speeches, use the same selection, and put the same reactions into writing, this time for a different audience. If you spoke as if you were talking to younger people, write either for your class or for your parents, and so on.

Now look at your written statement. What did you do differently? Did you choose slightly different material? What changes did you make in the language you used? Could you assume more knowledge in one audience than the other?

Special Knowledge in the Audience

Do you sometimes feel a little aghast at the many subjects you know very little about? Most intelligent people have such moments. Nobody can live in the world long without running into situations where everyone else seems to be talking confidently about something entirely incomprehensible. If you wander backstage while the theater crew is putting up sets, for example, directions you overhear may sound like another language--"bring up the blues in that border."--"All right, now lower that drop," or "Jim, check the props for scene 1; we're almost ready." You may be baffled about what is going on, yet the statements are all perfectly clear to the crew; they are using a technical language that enables scene shifters and electricians to work more quickly and efficiently than they could if the orders were given in general terms.

If the director were breaking in a new crew of students, he would need to explain what all the terms meant before the novices could carry out such directions.

Suppose your teacher asked you to tell the class the difference between a single-base and a double-base transformation--could you do it quickly and easily? Could you make the same explanation to your parents? What would you have to add?

These differences are not a matter of age and education, as the earlier differences you explored tended to be. Are they differences of intelligence? Or arethe differences a matter of specialized knowledge some audiences have and some do not?

In the following short passages, can you tell whether the author is addressing an audience with special knowledge?

1.

(For text, see Writer to Reader, by Neal Frank Doubleday, D. C. Heath and Company, Boston, 1966; pp. 88-89.)

2. At Bendix, vortex amplifiers have been cascaded and cascoded. They have been used in circuit combination with jet-on-jet type devices in both digital and analog applications. Pairs of vortex amplifiers have been operated in true push-pull circuits to reduce null shift distortion and noise caused by either power supply variations or temperature changes.

3.

(For text, see "Advice to a Nervous Visitor," by William Golding, Holiday (July 1963); p. 42.)

4.

(For text, see "The Bathtub Vortex," Writer to Reader, ed. Neal F. Doubleday, D. C. Heath and Company, 1966; p. 279.)

These selections are taken from the opening of articles, and you may be able to tell from them what kind of readers the author thinks he may reach. A few questions to ask yourself may help you decide:

1. Which author seems to be writing for the most general audience? Which for the most specialized?

2. Which passage requires the most special knowledge of the subject in the reader?

3. In which passages do the authors take time to define terms? Why?

4. Is Golding in example 3 actually addressing only "Anthony"? or does he really intend this "letter" for a wider audience? What would that audience be, if you think he means the essay for more eyes than Anthony's? British people who might be visiting America? Anyone else? Does it help to know that this was published in Holiday?

EXERCISE: Defining Terms

Select one of the following:

1. In two of the passages above, the word vortex is used. Define it for an audience of fifth graders, then for a science class.

2. Define cheating for a small child, for an adult, and for a rebellious person who does not believe it is wrong. See if you can use examples in each definition.

3. Explain, with examples, what the student council is: a) for your parents, and b) for a foreign student new in your school.

SUMMARY AND PROGRESS REPORT

Before you consider ways to apply the analysis you have been making to your own problems, it might be wise to review your findings. What difference does a knowledge of the audience make?

A. To convey an idea effectively, a writer-speaker should consider how much the audience is likely to know about the subject and what they will be able to comprehend.

B. In order to predict how much the audience will know, he should consider:
  the age of the group
  their level of education
  the kind of group (whether they have special knowledge)

C. Now ask yourself: How does this consideration affect:
  the choice of material?
  the terms used? the terms that need to be defined?
  the vocabulary and sentence structure to be used?

The General Audience

When a speaker prepares to speak he usually has some idea of what kind of audience is to hear him; speakers are usually invited or assigned to speak on a specific occasion, and the circumstances give some clue to the kind of listeners to expect. Since the writer does not actually confront his audience, he has a different problem; his audience may be larger and more diversified than a speaker's audience gathered in a room. Even so, writing is aimed at different kinds of readers. Articles in the *Saturday Review*, for example, or the *Scientific American*, may reach different readers, and probably the audience is quite different from the audience for *Photoplay* or *True Story.* Yet even in these audiences the extent of knowledge on many subjects would be harder to predict than the knowledge of a fifth grader on the subject of Alexander Hamilton's contribution to the national fiscal system, or the knowledge of members of the Rod and Gun Club about proposed changes in the fish and game laws. Writing and speaking for a general audience changes the problem, though you will still have to take into account how much knowledge can be assumed, and how much must be supplied.

What can you do when you plan for a general audience, including people of different ages and education--people who know a good deal about the subject and people who know nothing about it? How can you hold the attention of both?

If you are running for a school office and need to talk in assembly on Candidates' Day, you have a start on what to tell your audience; you know who they are and what they want to hear about (it is not the time to describe how to pack a car for a camping trip). If your father is running for an office and you decide to speak for him at a public rally, how would your problem be different?

Important occasions often call for speeches. Who knows?--someday you may be delivering the Commencement Address at Harvard, or opening the Summer Olympics, or giving the tribute to Lincoln at the Republican Party banquet. You may already have made talks on Washington's birthday or at the athletic club dinner in the spring. How do you decide what to include about a subject on a special occasion? The occasion itself has some bearing on the subject and on what you say about it. A commencement speaker, for example, relates his comments to the interest of the audience in the graduates and the new experiences they are about to embark upon. If he repeats the same old tired phrases about "The Road of Life" and "the Ladder of Success," can he take the audience beyond what they already know? Can he use the interest that has brought them to the ceremonies to say something valuable about life and the kind of attitudes that may give it meaning in the future?

If a new building is to be dedicated--a hospital, say, or a city hall--what could a speaker find to say that would lend importance to the occasion? Would you expect him to relate his remarks to the purpose for which the building was intended? Might he talk about the kind of activity that is to go on in it?

The Writer and the Knowledge of the Audience

We have said that the writer has a somewhat different problem in judging the probable knowledge of his audience about his subject because he has no occasion as the speaker has to help him predict what kind of people will gather to hear him. The audience may not actually be more generalized than many audiences a speaker faces; but each reader reads alone and cannot be affected by the responses of an assembled group. The crux of the writer's porblem is that he cannot confront his audience and observe their responses to his words; he must imagine the responses the reader will make, and it is harder to tell whether he has rightly gauged the knowledge they bring to his subject. What can you do when you can only guess who will read what you have written? You cannot throw in a sentence or two of explanation if you see blank looks on the faces of your listeners, or delete if you sense that you are repeating what they already know. The problem becomes how to include just enough information, how to supply the unknown and embroider the known to say something new and provocative about it. In the essay that follows, the author enlarges upon a subject that may or may not be familiar. As you read, observe how he manages the problem.

(For text, see "Shooting an Elephant" from Shooting an Elephant and Other Essays by George Orwell, copyright 1945, 1946, 1949, 1950, by Sonia Brownell Orwell. Found in Approaches to Prose by Shrodes and Van Gundy, pp. 102-108.)

it in more than one way? Is it a personal account of an experience, or is it about the crumbling of the British Empire? Is it about the problems of Empire? Can you support your conclusion from materials in the essay?

How much knowledge of India and the Empire does the reader need if he is to understand what Orwell is saying? What does Orwell seem to assume that the reader already knows? How does he supply the information that may be unfamiliar? What details does he use that help to make the situation clear? How does he introduce them--with a direct summary of facts? by reviewing his own thoughts? by comment on events? Does he tell you enough about India and his life there to make you understand his point of view?

How effective is his method of conveying information for the purpose of making his point?

ASSIGNMENT FOR SPEAKING AND WRITING

Your problem in this assignment will be to present an idea to an audience, either in speech or in writing, using both new and familiar information. In preparing the assignment, you will need to consider what the audience may already know, and what they will need to be told. Some of the class should prepare speeches; others should work out a written paper. Choose one of the following:

1. Prepare and present a speech for a particular occasion, either a school event or a national occasion. If you choose this assignment, you should refer to the section in the Speech Manual on Occasional Speeches.

2. Select a poem from your literature units or from your own reading and prepare to read the poem to the class and comment on it. You may want to look for some interesting facts about the poem or the author that add to your understanding and enjoyment of the poem, or you may find a new approach in your own analysis of the text--something you have noticed in the poem that you think it will profit the class to hear about.

3. Write a paper in which, like Orwell, you discuss an idea that some experience has made you think about. Decide how much of the background you need in order to have the reader understand your point. You will probably need to follow Orwell's procedure of using examples from your experience.

Informing the Audience in Fiction Writing

Before we leave the subject of audience knowledge we should look briefly at the problem for writing that is not expository. If you want to write a story, for example, you know from your literature reading that you create a world in which the events take place. Also, you may want to begin the story at a point where the events are already in motion; a situation exists that the reader must somehow be told about, if he is to follow the story. How can you manage this?

Look back over some of the stories you have read in literature. In Poe's "Masque of the Red Death," for example, how far do you have to read to know all the background material you need in order to follow the story? How soon do you know what the setting is? How soon do you meet the characters? How soon do you identify the problem?

Now look at "The Lottery." Is the procedure the same for clueing you in? How is the necessary information given in that story? How do you learn when and where it happens?

Does the author of "To Esmé with Love and Squalor" give you background information at the opening of the story? How do you account for the procedure he uses? You might look at other stories you have read, and perhaps at the plays. Where, for example, do you learn what you need to know to follow the story in *Ghosts*? in *Oedipus*?

Besides giving the reader the necessary background knowledge in a story, the author usually indicates what kind of story he is writing. How do you find out what kind of story to expect in "The Chaser," for example? How early can you tell? In *Macbeth* how does the first scene lead you to expect what follows?

OPTIONAL WRITING ASSIGNMENT

You might like to try applying the principles you have explored in this lesson to the writing of a piece of fiction. Here are some possibilities:

1. Write a short story, either for children or for your own age group. Remember that the reader must recognize the world you are creating; decide how you can best let him know where the story occurs in time and space. How should he meet the characters? Where should he learn what has happened before the story begins? How can you suggest to him the kind of story it is?

2. Select one of the stories you have studied in literature and convert it into a play. This presents a harder problem of informing the audience, because all the information must be given by the characters themselves. The setting gives the time and place, but everything that has gone before must be worked into the dialogue. You will have to invent dialogue for parts of the story that the author has summarized in narrative. See if you can do it so that the characters seem to be talking only to each other, not saying what the audience needs to hear. If you choose this assignment, perhaps some members of the class can read the parts for the group.

Lesson 3

What Are Audiences Interested In?

Have you ever decided against taking a course, reading a book, or choosing a pastime because the subject simply didn't interest you? On the other hand, have you gone to some trouble to get a book or see a movie because its subject did interest you? Then you should be familiar with the second problem in reaching an audience--anticipating their interests well enough to select an appealing subject and reject any subject likely to bore them.

Earlier in your work in rhetoric you were advised to select topics that appeal to you yourself, since your enthusiasm, reflected in your words, may be contagious. However, even though spontaneity will help to influence others, you cannot count on it to solve the entire problem. Ideally, you should look for a subject that interests you and your audience both. Interest can, of course, be cultivated as you learned in the first unit this year. But a good starting place is interest that already exists. You can tell quite easily what interests you--but how can you tell what audiences, are interested in?

You have already seen that age and education affect the amount of knowledge an audience is likely to have; to what extent would they affect interests too? What else might account for the interests of an audience?

A Brief Research Project

A sensible way to go at the problem is to conduct a little first-hand research. The class may divide into committees, each committee to investigate one segment of the general audience:

1. A committee to review the magazines on current news stands to see what interests are reflected in the magazines published.

2. A committee to check the articles in the most popular journals and list the subjects that seem to recur. (Magazines in this group would include Look, Life, Saturday Review, Readers' Digest, Coronet, etc.)

3. A committee to check women's magazines and men's magazines for subjects.

4. A committee to investigate the Reader's Guide to see what subjects under the entry United States have provoked numbers of articles.

You should check several years of the Guide; if you do you will learn some interesting things about how interests shift.

5. A committee to investigate the interests of teen-age girls and teen-age boys.

6. A committee to investigate the major interests of people over sixty.

7. A committee to assess the major interests of these adult groups:

the PTA
a church group
the chamber of commerce

a local women's club
a men's service club
(Rotary, Kiwanis, etc.)

When you have made your lists and reported to the class, you may be interested in comparing your lists of teen-agers' interests with the lists prepared by Gesell, Ilg, and Ames in a book you may find in the school or city library, Youth: the Years from Ten to Sixteen.

Considering what you have learned about teen-age interests, would you say that the following is an effective example of persuasion?

(For text, see "You", Scholastic Scope, Scholastic Magazines Inc., October 7, 1965; p. 24.)

QUESTIONS TO DISCUSS

1. What is the purpose of this selection? What is the significance of the final two sentences?

2. To what audience is it directed, adults or teenagers? or both?

3. What assumptions has the author made about the interests of the audience?

4. What kind of voice does the writer assume? Who is talking?

5. How effective is the selection? How is the effect achieved? Does the language contribute to it?

The general group of teenagers may have some interests that can be identified but you have only to look at a list of school activities to realize that teenagers' interests may be as varied as those of adults; special interest groups form in school as in society at large. Have you ever realized what a variety of such groups you might find in your community? See if you can compile a list of the social, professions, educational, vocational, avocational, civic, and religious groups in your community--don't forget your own school organizations. Which ones of them might be interested in the following topics?

a demonstration of how to arrange flowers
a showing of slides with commentary about a trip to Europe (or anywhere else)
a demonstration of gymnastics
an illustrated talk on the New Math
a discussion of a special program in the school--health, driver education, etc.
an illustrated talk on the recreation facilities in your city
a demonstration talk on cartooning

From these discussions you can form some generalizations about the kinds of interests you might expect some specific audiences to share. Analysis of the audience is the beginning, however; the next and vital step is to raise the question of how to build on the existing interest to convey your ideas to the audience.

Probably no group is more alert to the interests of readers than the advertisers who write copy for businessmen. Perhaps you can enrich your understanding of what interests audiences by looking at some advertisements prepared by people trained in this kind of persuasion. See if you can identify the audience toward which each of the following ads is directed:

A. You say, "All my land goes to my family."

We ask: "How much of it may go to pay inheritance, Federal Estate and other taxes, the mortgage, loans, medical bills, probate costs?"

See your. . . agent--he's a real "Pro." He can show how your family can inherit your whole farm.

B. Motorcycle Insurance
Insure with the Largest
Oldest and most Reliable
All forms of insurance for Motorcycle and Scooter Owners,
Rides and Clubs at Low Rates
*Bodily Injury and Property
Damage and Liability
*Fire, Theft and Collision
*Club Liability (Spectator Coverage) for Races, Scrambles, Etc.
Write for applications and information on our new budget premium plan. No obligation.

C. THE SEVEN AGES OF MAN / THE YOUNG MARRIED

"Life is a Shuttle"
--Shakespeare

Marriage is a major step along the way.
A man faces new problems and responsibilities as he embraces the plural way of life.

Now he will be concerned for the protection of his wife--and others, as yet unknown. Of a sudden, life insurance becomes a prime investment. In his new station he sees the need for a Will, and perhaps a trust fund, as essential parts of his overall plan for the greater security of his family.

Over the years, our personal trust organization has helped men and women to create workable plans--and to provide continuing assistance in achieving their ultimate fulfillment. Whatever your family situation, you and your attorney are invited to review your estate affairs with one of our trust officers.

. . .

Personal Trust Division. . . Park Avenue,
New York

D. 7-UP. . . WHERE THERE'S ACTION
Seven-up is a real natural for the action crowd! It's got the sparkle that swings. . . the taste that's fresh and frisky. . . and the quick quenching action to make thirst quit. Look for it. 7-Up. . . where there's action!

E. meet Margaret Mason, she's so interesting
she sends her mind to Europe every month
(for only $16 a year!)
Margaret is a gadabout at heart. She marches through the history of fashion with Pierre Cardin. Shares the culinary secrets of a Comtesse. Knows what's new in the art field. (She has a fabulous collection including a few originals and many brilliant reproductions from the color-filled pages of . . .)

She meets many of the other interesting people of the world. People like billionaire J. Paul Getty and Aldous Huxley and Lawrence Durell.

. . . will whisk you, wherever anything noteworthy is happening. Then it offers you an intimate look at the situation.

. . . is for the pleasure-seeker and the knowledge-seeker. Reward yourself with the most interesting time of the month--the day your copy of . . . arrives from Paris!

QUESTIONS TO DISCUSS

1. In what kind of magazine would you expect to find each of these advertisements? On what evidence in the advertisement itself did you base your answer?

2. How effectively do you think each ad appeals to the interests of the audience?

3. What differences do you find in the style of each? Look particularly at the vocabulary and sentence structure.

4. Do you find yourself distrusting any of the ads? Which? Has the advertiser made assumptions about the audience that account for your suspicions? If so, what are they? How much does the language of the ad account for your distrust? Why are we often suspicious of advertisements?

5. In what ways might the audience for example E differ from the audience for example B? To which audience would that for E be most similar? What evidence can you cite to support your answer?

EXERCISES

Exercise A--Become an amateur ad-man!

1. Select one of the products advertised in the examples and rewrite

the ad for a different audience. How will you need to vary the structure and vocabulary? See if other members of the class can recognize the audience to which you have directed your appeal.

2. Find an advertisement that you find particularly effective and be prepared to explain to the class why you think it is persuasive. See if the class reacts as you did--do the opinions of the boys in class and the opinions of the girls agree? What generalizations can you make about the teen-age appeal of your ad? Would it appeal to an adult audience as much as it did to you? Why, or why not? You might check your conclusion by asking your parents and other adults how they respond to the ad, and then reporting to the class.

3. Write an ad for your favorite record, assuming the ad will appear in a teen-age magazine. Then rewrite it for a magazine aimed at adults. What have you changed?

Exercise B--Become an ad-analyst

1. Drug companies have found that news programs help to sell their products, but airline companies have found them ineffectual. Can you assign any possible reasons for these results?

2. The Department of Agriculture has told apple growers that stressing the many uses of apples sells more apples than stressing their health-giving qualities. What might these findings indicate about American housewives as an audience?

What does all this mean for you as a writer and speaker?

Does the importance of audience interest relieve the advertiser--or anyone seeking to convey an idea effectively--of the responsibility to present honest information or make honest appeals? (This is a rhetorical question, in both senses of the word. Of course it doesn't!) What implications does audience interest have for the expression of an idea?

It is easier to reach an audience if you consider their interests.

It is possible to make intelligent predictions about what will interest readers or listeners.

It is wise to abandon a subject of no interest to an audience. (Would you waste time writing a sparkling paper on how to choose a career, then try to publish it in a journal for senior citizens? or a cogent, brilliantly reasoned paper on sound types of insurance, for the sixth grade Gazette?) And yet, many apparently commonplace ideas can be made attractive to unlikely audiences if they include material that touches the audience's interests.

How Can You Use These Principles?

Where can you look for guides that will help you predict the interests of an audience? If you are speaking, you can often find a starting point in the occasion itself. Very seldom do speakers "just happen" to address an audience; you usually know that you are going to speak, and presumably the audience gathers for a reason--that is, they expect some particular kind of speech to be made. If you think about the purpose for the gathering you can usually predict some of the things the audience will be interested to hear. At a graduation exercise, for example, the audience is likely to be interested in the future of the graduates--the kind of guiding principles that will be useful for young people leaving school to take their places in the world. The people who attend a father-son dinner for the athletic awards are likely to be concerned with sports and their value to young men.

ASSIGNMENT FOR SPEAKING

Prepare a speech for a specific occasion. You may use a traditional school event, or a national occasion that your class would be interested in marking. For directions in planning and preparing the speech, refer to the section on occasional speeches in you Speech Manual. Since your time schedule may not permit hearing speeches from all members of the class, some of the group may work out this assignment as a paper, perhaps an article for the school paper, or as a special feature suitable for the city paper. If you write, consider what aspects of the occasion would be interesting to the general reading audience; the importance of the event or day, and the ways in which remembering it might affect attitudes or decisions about life.

If you are to speak in this assignment, you should prepare an outline to be turned in to your teacher. He may also suggest that you prepare a rhetorical plan; directions for such a plan are in your Speech Manual.

ED015901

OREGON CURRICULUM STUDY CENTER

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

TEST

THE AUDIENCE

Rhetoric Curriculum V

Instructions to students:

Answers to the questions are to be recorded on the separate answer sheets provided. PLEASE BE SURE TO USE ONLY SIDE A OF THE ANSWER SHEET, THE SIDE THAT HAS ROOM FOR 5 CHOICES.

Use a soft lead pencil (#2 or softer) and completely fill the space between the lines for the response you choose as the correct answer. Your score on this test will be the number of correct answers you mark. There is only one best answer for each item.

Sample test item: Who is the chief executive of the United States Government?
(1) The President
(2) The Secretary of State
(3) The Secretary of Defense
(4) The Chief Justice of the Supreme Court

Since the correct answer is 1, the answer sheet is marked like this:

Sample test item:	1	2	3	4	5
	▮	‖	‖	‖	‖

TE 000 201

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

1. The main points to be considered about an audience are

   1) race, religion, politics.
   2) sex, age, size.
   3) education, background, social status.
   4) knowledge, interest, attitudes.
   5) none of these

2. In a persuasive speech by the PTA to the City Council for a new traffic signal at the school crossing, which of the following would not by a factor?

   1) cost
   2) sex of children
   3) safety statistics
   4) age of pedestrians
   5) all of these

3. A reader would probably find an article about the Beatles in

   1) Scientific American.
   2) Popular Mechanics.
   3) Photoplay.
   4) Saturday Review of Literature

4. In explaining high school to a junior high audience, what would you not mention?

   1) per capita costs to tax payers
   2) athletic opportunities
   3) varied curriculum
   4) opportunities to participate in activities
   5) library facilities

5. What may make up the knowledge of the audience?

   1) past experiences
   2) prior reading
   3) educational level
   4) age
   5) all of these

6. The following things do not concern an audience

   1) a television program
   2) a nap
   3) a radio dialogue
   4) a book
   5) a newspaper

7. The audience of a speaker is easier than the audience of a writer because

   1) the speaker can find out something about the group he will address.
   2) he can actually face them.
   3) he is not dependent upon their buying his product.
   4) if he runs out of things to say, he can throw the session open for questions and answers.

8. For which group of people or audience would you stress the following information: The new look in today's fashions is the wild combinations and colors of fashion, with coordinating ideas which gently clash.

   1) a group of teen-age boys
   2) a fashionable elderly lady
   3) meeting of top dress designers
   4) intermission program at Playboy Club
   5) meeting of home economists

9. To which group would you address a speech on the dangers of glue-sniffing?

   1) the people in an old people's home
   2) the San Francisco Giants assembled for a reunion
   3) a meeting of librarians
   4) an assembly of junior high students
   5) a General Motors board meeting

10. In a speech to what group would you include the Preamble to the Constitution?

    1) a commencement assembly
    2) a group of Canadians considering citizenship
    3) a meeting of vetinarians
    4) a meeting of the county fair board
    5) a school board meeting

11. If you were speaking to a group of distinguished anthropologists, what would your topic most likely be:

    1) the stamps of Japan
    2) spiders
    3) the Sahara desert
    4) the purple finch
    5) major races of the world

12. If you were writing to a friend who lived in another city, which topic would you most likely include in your letter?

    1) the City Council's decision on sewer taxes
    2) English grammar and usage
    3) your basketball'team's rating in the state
    4) finding water in the sand dunes
    5) school budget vote is usually in May in your city

13. If you were looking for a market to buy your hamster collection, you might best find the ad in which group of magazines?

1) McCall's, Red Book, Good Housekeeping
2) Field & Stream, Outdoor Life, Argosy
3) Look, Life, Newsweek
4) American Farmer, Farm Journal, Hobby Magazine
5) Male, Stag, Playboy

14. If you were trying to sell subscriptions to the Wall Street Journal, what kind of an audience would you try to address?

1) high school gathering
2) group of suburban young marrieds
3) group of retired bankers
4) union meeting of Longshoremen
5) Boy Scout group

15. If you wanted your father to pick up the dry cleaning down town, what would you not tell him?

1) The suit he wants to wear tomorrow is at the cleaner's.
2) The cleaner is not responsible for cleaning left after 30 days, and today is the 29th day.
3) Your boyfriend is coming over, and you want your father out of the house.
4) You noticed an old friend of his working at the cleaner's.
5) You have a job baby-sitting and you cannot go yourself.

16. If you were speaking to a group of women about the usefulness of cosmetics, what would you least consider?

1) what they had for breakfast
2) the general age of the group
3) their income bracket
4) that the meeting is to be at the Harlem Community Club

17. In preparing an article for the daily paper on how to summon first aid in a hurry, to which group should you write for?

1) elementary school children
2) college-bound students
3) Chamber of Commerce members
4) both adults and children
5) pharmacists

18. When speaking to a group of avid outdoorsmen on the subject of backpacking, one should be

1) very formal, with technical vocabulary.
2) very entertaining, with a few dirty jokes thrown in.
3) informal, using common terms and relate personal experiences.
4) educational, with step-by-step instructions.
5) all of these

19. Why should you choose different material for different audiences?

1) Your audience might not be in a good mood.
2) Because you get bored with your topic and want to switch.
= 3) Your topic might be above the level of some groups.
4) You don't want the audience to know that you don't know what you are talking about.
5) The audience might get up and walk out.

20. What would be the difference between writing an article for a specific magazine or one for a general magazine? For instance one on lung cancer to be written for Medical Journal or for Sat. Evening Post.

1) The one for the Medical Journal could be more technical.
2) The one for Post could be much longer.
3) There would be no difference.
4) The one for Medical Journal would include much human interest.

21. In what magazine would a high-powered rifle most logically be advertised?

1) Saturday Evening Post
2) Seventeen
3) Modern Bride
4) Hot Rod
5) Field and Stream

22. If you were looking for an article on Boulder Dam, you might most easily find it in

1) Webster's Dictionary.
2) Mademoiselle.
3) Sports Illustrated.
4) The Colorado Quarterly.

23. An article on Leukemia might best be found in

1) True Confessions.
2) Today's Health.
3) True.
4) Playboy.
5) Look.

24. In the magazine Jack and Jill, one could almost be sure to find a story about

1) cooking beets in five different ways.
2) Elizabeth Taylor.
3) the Shakespearean theater at Ashland.
4) an animal story
5) how to remodel a kitchen.

25. In finding an article on raising pigs, one would first consult

1) Flower Grower.
2) Readers' Digest.
3) The Farm Journal.
4) Parents Magazine.
5) Ellery Queen's Mystery Magazine.

26. To find an article on the Red Guard one first would look in

1) Time.
2) Sports Illustrated.
3) The American Home.
4) The American Girl.
5) TV Guide.

"He was of medium height, somewhat chubby, and good looking, with curly red hair and an innocent, gay face, more remarkable for a humorous air about the eyes and large mouth than for any strength of chin or nobility of nose. He had graduated from Princeton in 1941 with high marks in all subjects except mathematics and sciences. His academic specialty had been comparative literature. But his real career at Princeton had consisted of playing the piano and inventing bright little songs for parties and shows." (Caine Mutiny, by Herman Wouk, 1st paragraph)

27. The above excerpt has the following purpose:

1) to foreshadow
2) to provide background for telling about Princeton
3) to provide a short character sketch
4) to give an ironic example of what a Princeton student can get out of college
5) to confuse the reader as to what the story is about

28. What we learn from the above paragraph is that the person being described is not

1) humorous.
2) a goof-off.
3) intelligent.
4) tall and thin.
5) a piano player.

29. Each sentence in the above paragraph is structured

1) alike, subject first, then verb.
2) with great sentence variety.
3) with a transitional word at beginning of each sentence.
4) with many adjectives and adverbs to make them longer.

"Felix judiciously restrained his jubilation in respect for the dead. He found himself suddenly very fond of sly old Harry. He made a substantial payment on the mortgage, which reduced monthly interest and payments. Then he rented an office--a small one--in a good medical section of the city, in a new splendid building all white, brick, chrome, and self-opening doors and switchboards and parking lots and big windows. 'I think,' he said cautiously to his wife, 'that we're finally on the way.'" (from "The Doctor," in The Listener, by Taylor Caldwell)

30. From this short paragraph we learn that

1) Harry must have died.
2) Harry must have left Felix and his wife something in his will.
3) Felix was a doctor.
4) Felix had not cared much for Harry when alive.
5) all of these

31. What things prove that this selection was not written for an elementary school audience?

1) the choice of names--Felix and Harry
2) description of the building--white brick, chrome, self-opening doors, etc.
3) use of vocabulary, such as judiciously, jubilation, mortgage
4) introduction of dialogue in last sentence
5) none of these

"Jet Fighter Number 313 taxied onto the end of the runway, cleared for take-off. The Pilot, a young major, fastened his safety belt, set his brakes, and ran up 100 per cent r.p.m. on his engine--a huge long corncob that made up nearly all of his airplane. Then he released his toe brakes. The wheels rolled the first inch. And in that first inch, the Pilot of Number 313 was doomed. In effect, he was already dead." ("The Jet That Crashed Before Take-off" by Beirne Lay, Jr. from Essays for Modern Youth, Globe Book Co., N. Y., 1960)

32. This essay was obviously written for an audience

1) with specialized knowledge of airplanes.
2) with specialized knowledge of airposts.
3) with specialized knowledge of war and fighter planes.
4) with specialized knowledge of pilots.
5) none of these

33. There is one metaphor used in this paragraph; the one word metaphor is

1) runway.
2) corncob.
3) major.
4) take-off.
5) inch.

34. This first introductory paragraph tells the audience

    1) what was wrong with the plane.
    2) that the pilot was drunk.
    3) that the jet would crash.
    4) that the brakes were jammed.
    5) none of these

35. If this article were first printed in a magazine or newspaper, it would probably have been

    1) U. S. Government fact-finding committee report.
    2) The Wall Street Journal.
    3) Highlights for children.
    4) Aviation News.
    5) Scholastic Roto.